The Instrumentalist

The New Magazine

VOLUME I NUMBER 4

MARCH-APRIL, 1947

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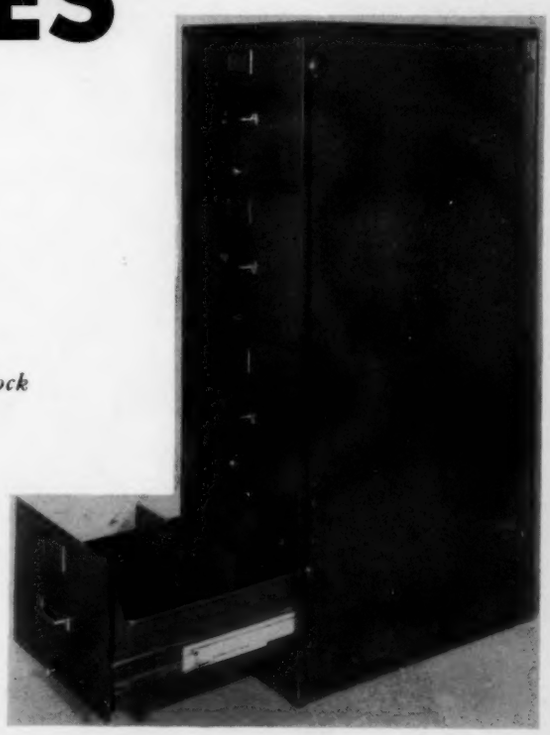

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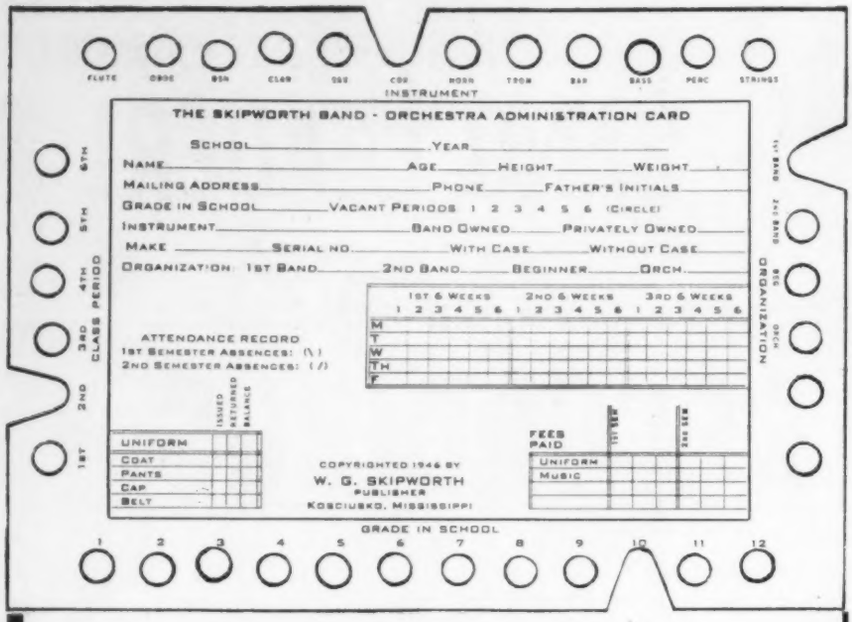

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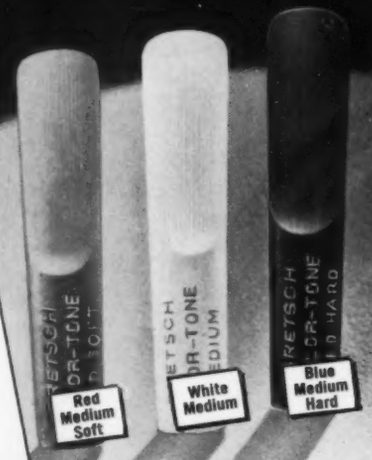

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ENSEMBLE PLAN

A workable plan for keeping all players active in ensembles is outlined in a letter from Willet G. McCord, William Penn High School, Harrisburg, Pennsylvania. He writes:

The orchestra is scheduled for rehearsal during the first period every day. We simply divide it into chamber groups which meet simultaneously under student leadership. Instead of reporting for orchestra practice the first period Friday, each player goes to a room which has been assigned to his ensemble.

At the present we have two piano trios (violin, cello, piano), three string quartets, a woodwind quintet, clarinet trio, and a brass choir. Percussion players serve as librarians, secretaries, property men, etc. We know that the time spent in ensemble playing will be invaluable to the individual as well as to the Orchestra.

The Interlochen lists which you are printing in your magazine are a wonderful aid in selecting music for these groups. —W. G. McC.

SIGHT READING

In reference to applicants for his orchestra, Phil Spitalny says, "The majority of the young women I have interviewed want to earn a living by playing in an orchestra. But too many of them are woefully weak in one respect—they play their particular instrument very well but when it is necessary to sight read they fail to meet my requirements. . . . So if I had just one bit of advice to give, it would be. . . . place more stress on quick, accurate sight reading. . . . May I ask that music teachers be careful, be certain in their own minds that their prize scholars are as fully equipped as possible, before recommending them for careers as professional musicians."—Kansas Music Review.

EDWARD B. MARKS

The Edward B. Marks Corporation announces the appointment of Felix Greissle as director of serious music publications, filling the post left vacant by the untimely death of Paul Klepper.

I believe that—*as a last resort*—teachers too have the right to band together, to ask for better pay, and—if absolutely necessary—to strike.—Karl Gehrkens, Educational Music Magazine.

The Instrumentalist

Glen Ellyn, Illinois

Devoted to the interests of school and college band and orchestra directors, instrumental teachers, and teacher-training specialists in music education.

March-April, 1947

TRAUGOTT ROHNER ..... *Publisher*
RAYMOND CARR ..... *Editor*

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VOLUME 1, NUMBER 4

Copyright, 1947

MICHIGAN MAKES MUSIC

with Strings

There has been a lot of discussion about string revival, but too little action. The "Michigan String Planning Committee" takes action.

ELIZABETH A. H. GREEN
University of Michigan

IN 1942, the year following Pearl Harbor, there was organized in Michigan a group known as the Michigan String Planning Committee. The general derth of strings was the *basic raison d'etre.*

Called by David Mattern and Earl V. Moore of the University of Michigan a positive philosophy of action was set up and things began to happen. Roy Underwood, Michigan State College (Lansing) was elected chairman.

Committees were set up to accomplish three things: (1) a questionnaire committee to find out just what the string resources of the state were; i.e., where there were strong string centers, where there were no strings at all, where there were private teachers available, what towns really wanted help in organizing or encouraging the study of strings; (2) a committee on the teacher-training aspect of the work, to aid in better development of prospective teachers and to help in refresher courses where needed; (3) a committee on publications to send out lists of materials, brochures, etc., that would be useful in aiding teachers with their string-teaching problems.

Work of the questionnaire committee was completed that same year. The teacher-training committee is functioning by aiding in necessary reforms in the program of string-preparation of the undergraduate and graduate students and by contact with young teachers during their first few years of work in the state. The committee on publications sent a questionnaire as follows to fifty outstanding string teachers in the United States:

"Please send us the names of five string materials (solos, ensembles, string orchestra numbers, or instruction books) which you use and which are so fine, both from the instructional standpoint and from the standpoint of student interest, that you would hate to have to teach without them."

Flying Squadron

Lastly, each college or university was pledged to have ready upon call a type of "flying squadron" which could service the schools in its vicinity and give the needed impetus in creating interest in strings and in furnishing guidance.

This last phase, and one of the most vital to the whole program, was badly neglected during the war years. The squadrons were ready and a very few trips were made by groups from several Michigan colleges. Now this phase is being revitalized and it is the purpose of this article to give a brief summary of procedures and an account of what happened on the first of our "flying squadron" trips from the University of Michigan this year.

Several weeks ago a letter was received by Professor Gilbert Ross of our faculty, newly elected chairman of the Michigan String Planning Committee, requesting help in Lowell, Michigan. Mr. Orval Jessup, band director, stated that their city had had, before the war, a fine B-class orchestra, that interest in strings was at a minimum at the present time, and that it would be appreciated if a string quartet or some such demonstration group could come to their school to demonstrate strings and discover if interest in strings were really dead or if it could be revived.

Accordingly, in December, the University student string quartet, with myself accompanying them as leader of the demonstration, spent a day in the city of Lowell, a village of about two thousand.

Arriving at 9:00 A.M. we walked into the morning band rehearsal. A worthy organization of over fifty students quickly proved to us that some definitely alive work was going on in that city.

At 10:00 A.M. our first program was attended by two hundred eighth, ninth, and tenth graders. At 11:00 o'clock the program was repeated in slightly different form for the children in the fifth, sixth and seventh grades of which there were also about two hundred.

The demonstration routine was as follows at this session:

Violin

1. Showing the audience how simple it is to make a tone on a violin. Pulling the bow parallel to the bridge, the tone sounds; letting the bow go crooked in the middle of the stroke, tone disappears; straightening the bow out, tone resumes.

2. The four octave G major scale was played (separate bows were used for each note to stress beautiful tone) for the purpose of showing the range of the instrument.

3. High notes were played "at the other end of the violin," namely, harmonics to show that the high notes could be produced in the first, second and third positions. The violin is a "box of tricks."

4. It was demonstrated how double stops could be produced by placing the bow on two strings at once. For this, a few measures of the "Dream of Youth" by Winternitz were used. For the younger group a Christmas carol harmonized in double stops was played.

5. Three and four-note chords followed, with explanation as to how they are produced. Chords enhancing a melody were demonstrated by using the first eight measures of the Sarabande in B minor from the first Partita by Bach in his "Six Sonatas and Partitas for Violin alone."

6. All types of pizzicato were demonstrated: the right hand type on scale runs or passage work; the Spanish type where the right hand finger hits the strings in both directions, down and up, alternating similarly to down-bow, up-bow; the left hand pizzicato on a five note scale run or the complete scale. Also the accompanying of a bowed melody by left hand pizzicato was illustrated by using the second variation of the Fifth Air Varié by Dancla, op. 89.

7. Ending this part of the demonstration, all of the six steps above were demonstrated in a combined manner by playing the first half of the Spanish Dance by Granados-Thibaud.

Note: No piano accompaniment was used on any of the actual demonstrating. The interest of the audience was centered entirely upon the instrument being demonstrated. No composition was played in full. The purpose was demonstration, pure and simple, with the single purpose of *getting* and *holding* the audience's attention from the first minute on. Thus the fragments of great music were used *as such.*

Other Strings

8. At this point in the program, the string quartet (which had been seated on the stage throughout the entire program) performed the "Lark Quartet" of Haydn, first movement. (This movement, however, was not used for the younger children).

9. Next, the demonstrator called attention to the viola and cello. Size of the viola was compared with the violin by holding both up to audience view in close proximity. The range of the viola and cello was demonstrated, and the tone quality of each. Then the quartet continued with the Minuetto movement (repeats were omitted for the younger assembly).

10. Before the performance of the last movement of the Haydn, attention was called to two things. First, that the first violinist performs his notes in the faster passages at approximately 480 per minute—about 8 per second. And secondly that the instruments toss the *theme* of the fughetto around from one to the other very much the way a team tries to get the football down the field. Someone has to "carry the ball." It may change hands, but in music there can be *no fumbles.* This theme was played singly by the first violin, second violin, cello and then viola, individually, before the piece was played *in toto,* so that the children could be watching for it. They identified it from the fact that it was slower than the surrounding brilliant runs in the solo violin.

11. After the performance of the finale of the Lark quartet, the string bass was demonstrated. The range from the open G upward was played first, then the range downward to the low E. Part of a bass solo, such as the Etude Number Eight of Simandl, or the Capuzzi Concerto, was played. Also the pizzicato effects including the "slap" bass usage were demonstrated, and the two types of bass bow.

12. Here the quartet ended their part of the program with two short Dances by Hindemith, showing the modern harmonic structure and the touch of humor it gave to the music.

13. Two or three children were next called to the stage. They were handed instruments and shown how to hold them. The demonstrator worked quietly with the child, encouraging him to relax so that his bow could move more freely. *It is fatal to the project to let any child draw an unguided bow before relaxation has been accomplished in his bow arm, held in playing position.* The demonstrator helped him to guide the bow at first and then released his guidance when the child began to move freely. (It can be accomplished very quickly if the demonstrator is natural and unflurried).

14. Announcement was made that children wishing seriously to start to learn to play the strings might report later in the day at a designated hour to be given a class lesson on the strings.

Public Relations

At this point in our total day's work at Lowell the quartet was sent to the Rotary club to perform. This procedure is of special advantage for it gives some of the adults in the community an inkling of what is being done in the schools. Attention was called to the dual control a string player has over his hands, doing two different kinds of work simultaneously, and synchronizing the senses of sight, hearing, muscular control and touch. Music fosters brilliant and fast working of the mind.

After luncheon we returned to the hall where the programs had been given. We found *ninety-eight* children ready and eager to start strings. Unbelievable, is it not?—and in a town where string interest was at a minimum. A class of eight was chosen from the group. Forty minutes instruction was given these eight, with explanations and singing-participation for the other ninety. After this, the ninety were divided into groups of fifteen. Each group was assigned to one of the quartet members with the violist and cellist handling the children interested in those instruments. Two local teachers were drafted to handle the two remaining groups.

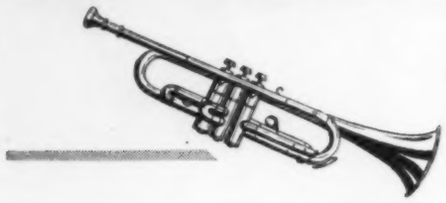
Instruction

One child plus instrument from the original class of eight was assigned to each group. Whereupon the leader-teacher saw to it that each child in his group of fifteen was shown how to hold the instrument and was taught to draw a tone thereupon.

Interest in strings is not dead. It is just not being activated intelligently by those who love the strings most of all.

Standing in front of a group of people who know nothing about the strings and playing a few solos for them will never create the *vital* interest in the instruments. No matter how beautifully the solo may be played, it will not get the instruments into the hands of the students. The group has to be taught to appreciate the strings by knowing their wonderful powers of flexibility and the many-sided facets of their brilliant effects.

BRASS clinic



BERNARD FITZGERALD
University of Texas

THE DAILY PRACTICE ROUTINE

IT WOULD be difficult to overestimate the value and importance of the *daily warm-up routine* for players of brass instruments. Flexibility and control in playing brass instruments is dependent upon the balanced coordination of embouchure, breathing and articulation. Embouchure development and control depends primarily upon the controlled adjustment and flexibility of the small area in the center of the lips which forms the vibrating mechanism. The flexibility and control of this delicate mechanism will be greatly impaired through uncontrolled, loud playing and it is extremely important to give *particular attention to the first few minutes of practice each day*. Many students have the mistaken idea that the "warm-up" should consist of rapid technical flourishes played as loudly as possible throughout the range of the instrument with special emphasis upon the highest possible tones. Actually, this type of playing has very little value as a warm-up drill and is usually detrimental to embouchure development and control.

Every student should evolve a daily routine designed to serve as a warm-up period and since the individual requirements of players are widely divergent, it is obviously impractical to prescribe exactly the same routine for every student. As the result of these individual differences, some players are able to obtain control and flexibility after a brief period of preliminary practice, while others may require a practice period of an hour or more to achieve the same results. Since some students are naturally endowed with a higher degree of lip flexibility than others, the warm-up routine should be planned to condition the *individual player* for the more strenuous playing of the day through a review of basic techniques.

Although the amount of practice required for each phase of the routine will vary according to the individual student, the daily warm-up routine should include studies which stress the development of the following fundamental techniques: I. Tone and Breath Control, II. Lip Flexibility, III. Coordination of Tonguing and Fingering. It is obvious that the requirements of the beginner and the advanced student are different, but the warm-up period is of equal importance to both, and its routine should be modified to suit the technical limitations of the individual. As the student progresses, drills should be included which employ a wider range and demand increased facility. Although a considerable number of books of daily technical studies for brass instruments have been published, few of them contain sufficient material which is carefully graded and adapted to the needs of beginning and intermediate students.

Tone and Breath Control

It is desirable that the first few minutes of each days practice be devoted to playing sustained tones in the middle and lower registers not louder than *mezzo-forte*. This type of practice requires the utmost concentration to be effective in maintaining and developing tone quality and breath control as well as aiding in strengthening the embouchure and developing increased endurance. (Many outstanding teachers recommend that the student begin his daily practice by "buzzing" with the mouthpiece for a brief period of time with emphasis upon producing lip vibrations without forcing or straining.) Frequent brief rest periods are recommended as a precaution against overtiring the muscles of the embouchure. Students should be cautioned to avoid excessive practice on this type of exercise, since overemphasis may weaken rather than strengthen the embouchure.

The daily practice on exercises for tone control should include two types of drill on sustained tones, (A) steady controlled tones of good quality sustained without change in volume (using the following dynamic levels: *forte, mezzo-forte, piano*), (B) sustained tones employing the various dynamic shadings within the player's ability. Although both types of drill are necessary for the experienced player, it is recommended that the less advanced student devote his attention to the mastery of the first type before attempting any extended development of the second type. (A more extended discussion on the subject of tone control may be found in the Brass Clinic article in the September-October issue of the INSTRUMENTALIST.)

Exercises 1, 2, 3 and 4 may be applied to the trombone, baritone and tuba by playing them in the register which corresponds to that written for the cornet. Additional exercises of this type may be practiced in both the extreme low register and in the higher register in accordance with the ability of the student. Scales may be used also as long tone drills with each tone being sustained for several slow counts. There are many possible variations of this type of drill, and there is no reason for this practice to become so matter of fact that the student practices with little or no attention to the ultimate goal of tonal beauty and control.

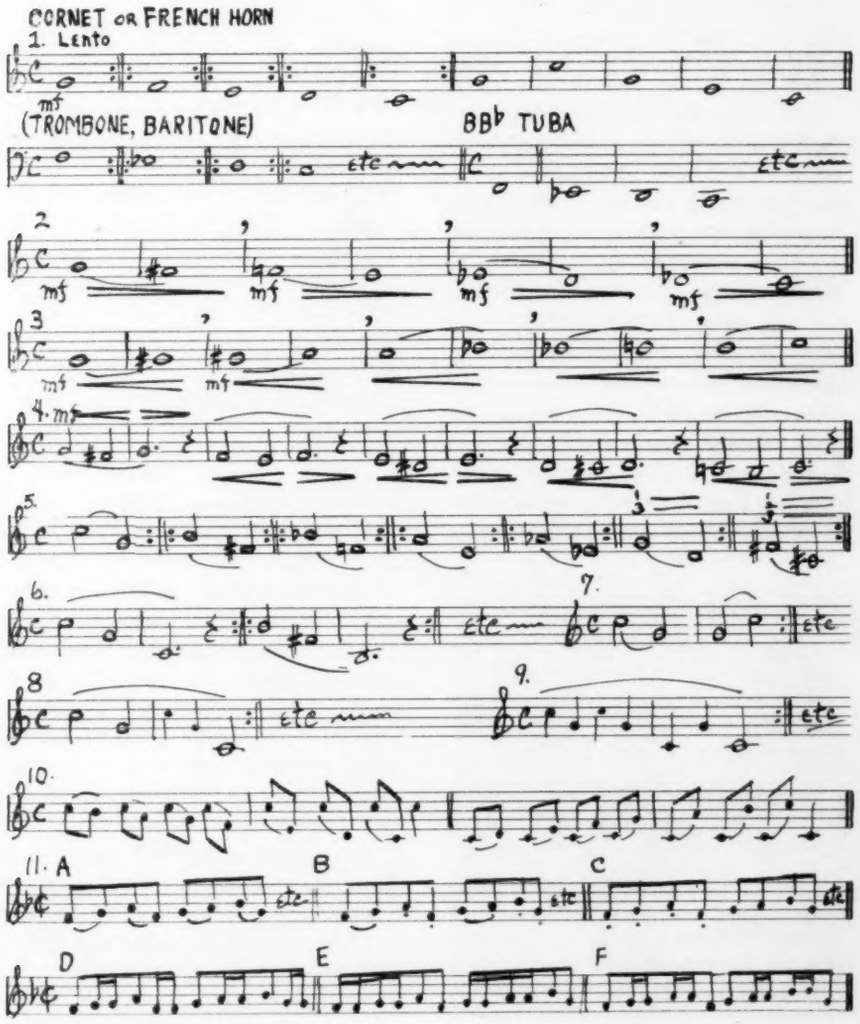
Lip Flexibility

The flexibility and elasticity of the lip muscles must be highly developed since each tone in the range of the brass instrument requires the ability to make these changes in muscular tension accurately and rapidly. The perfection of the technique of "lip slurring" is essential and emphasis should be placed upon the precision and accuracy of the embouchure change to develop a perfect legato. Students should perfect the execution of slow moving lip slurs first and gradually increase both the tempo and the range as control and flexibility are acquired. The daily routine should include some practice of the slow, sustained type of lip slur exercise regardless of the ability of the student to play more rapid slurs. Exercises of the type of No. 5 to No. 9 are suggested as basic drills.

Each exercise should be practiced until the player is able to play it perfectly. The range may be gradually extended upward using these same exercises starting with a higher open tone. The studies may be practiced more rapidly after good control has been established at a slow tempo. These studies may be applied to the other brass instruments by using the corresponding range of the other instruments. Extensive exercises on lip slurring will be found in Max Schlossberg's "Daily Drills and Technical Studies" published by Baron. Although this book contains some material which would challenge the virtuoso, the studies on lip slurring are graduated in difficulty to provide a considerable number of studies for the average student. The majority of the studies published for the development of lip flexibility advance much too rapidly for the average player and lack sufficient studies in the middle and lower registers. In many instances, emphasis is given to the extremely rapid type of slur study before adequate control has been developed. Students should be cautioned to practice lip slurs only within the range which can be controlled.

It is recommended that interval studies of the type of No. 10 be included as a part of the daily routine. Such studies should be practised both slurred and staccato in all possible major and minor keys within the range limits determined by the embouchure development of the individual student.

Coordinating Tongue and Fingers

The coordinated control of the tongue and fingers is essential to the development of technique on brass instruments. See Herbert Clarke's "Technical Studies" (Carl Fischer). Articulation and rhythmic patterns like No. 11 will be found valuable in acquiring additional control and technique.

SUCCESS

Efrem Kurtz of the Kansas City Philharmonic told reporters in New York recently that "You give them a little 'corn' first and then slip into better music." From the success of the Kansas City group and their director it looks as though his musical prescription might be worth a few doses for all of us.—Kansas Music Review.

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The United States copyright laws are very strict in this particular and many actions are now being conducted against teachers, directors and other offenders making illegal use of copyrighted material. Infringement of copyrights is dishonest and is unfair to composers, authors and publishers.

Dance Musician or Music Educator?

One who has been both, "tells all."

ARTHUR WOLF

WHAT IS THE FUTURE of the dance band musician, and how do the prospects compare with music education?

It is easy to look at the other fellow's job and see only its more alluring features. One should not overlook the bad points as well. Make a list of such questions as (1) what talents are needed, (2) what talents do you have, (3) what are the hours, (4) what is the pay, (5) what are the good points, and (6) what are the drawbacks?

Preparation

I have observed that most young musicians who seek to join the ranks of professionals are either lacking in musicianship and the fundamental playing techniques, or in a basic understanding of the nature of the work. To choose a job, one should have the facts and not just a rosy picture.

In the first issue of The INSTRUMENTALIST Bernard Fitzgerald stressed the importance of a foundation. He was writing for brass instruments, but the principle is the same for all wind instruments. Prerequisite to beginning work as a dance band musician is the possession of adequate breath control, technique, endurance, sightreading facility, dependability, and the ability to interpret popular, semi-classical and classical compositions.

Breath Control

Perhaps breath control is the most important item. Lack of it causes poor tone, faulty intonation, many blurbs, and over-fatigue. I have seen fellows fail because their lips could not stand the strain of playing a four, six or eight hour job night after night, in addition to rehearsals during the day.

Dance music at present is a choice of two kinds—sweet and swing. For those of you who like to play swing or jazz, I would say one of the primary reasons for playing fast and loud is that you lack the foundation and musical background for playing slowly and softly. Which is easier to play in your school band or orchestra—a good snappy march, or a slow, sedate Bach chorale requiring beauty of tone, phrasing, and breath control? The great musicians all have wonderful backgrounds. Some wonderful jazz is played fast, yet soft. When you can play jazz both ways, you are good.

A Life Work

Jazz bands travel. They play one-night stands, or two to four weeks on location. Sweet bands may stay in one place for from two weeks to a year. An unmarried person's life on the road is not too complicated. Meals and rooms are high, but so are the salaries.

If the band has long engagements, traveling with a wife will not be too difficult; but in any event it will about double the cost of transportation and lodging. If you have children, it will be much more difficult to find suitable accommodations. If a musician leaves his family at home, life may seem futile at times.

Eventually all musicians settle down, the education of the children being the most common reason. If you decide on a large city where there is plenty of work, you will find also plenty of competition. If your musicianship is only average, you may take up something else as a vocation and adopt music as an avocation.

If you stay in one place, you may eventually find steady employment. You may work in a band, theatre, radio station, make recordings, write arrangements, give private lessons, or take a host of other jobs. All things change, including music. One must keep abreast of the times and take advantage of new developments.

Personal Habits

A musician works at night. Because of this, he may become careless of his living habits. Actually, he must be one of the healthiest of people. His days are free for golf, swimming, tennis, skating, fishing or boating. How many other people are able to spend the best hours of the day in fresh air and sunshine? A musician not only can, but must. If he is not in prime physical condition, do not blame the job, blame the man.

A musician's life, though pleasant, is far from easy. Too many young people enter the dance business to have fun. That is a fine idea, but do not expect to be paid for furnishing entertainment for yourself.

At top, the author as a music educator. Below, left to right: Sherman Hayes, Burt Coulter, Arthur Wolf, and Joe Kemper during an engagement at the Bismark Hotel, Chicago.

THE THREE C's OF CONDUCTING

I Concept

II Control

III Confidence

A. D. LEKVOLD,
Miami University,
Oxford, Ohio

II CONTROL

ASSUMING a true concept of a composition, we are concerned with its performance. Before the conductor is a wonderful array of tone colors, of shadings, and of technical possibilities. But unlike an individual soloist, such as an organist, he does not have direct access to the keyboard. Interposed between the conductor and the instruments he wishes to play to the full limits of his musical conception are human beings. And human beings, as we all know, are prone to display their human strengths and weaknesses and individual characteristics at all times and places, which may be exaggerated under the stress of public performance.

On the plus side we can list such items as good musical feeling, intelligence, ability, alertness, emotional response, concentration, creativeness, sensitivity, group consciousness, composure and general physical well-being.

On the minus side we can also list (the author says this reluctantly, as conductors are also human): stupidity, lack of ability and skill, stolidity, (wooden Indian) nervousness, distraction (love affairs, undernourishment, overnourishment, relatives, etc.), lack of attention and egotism.

This listing is purposeful in pointing up the tremendous control required of the successful conductor. With the help of the plusses, and in spite of the minuses, he can by proper control, play upon the most wonderful musical instrument yet conceived. Not only do we have his artistry, but we have added to it the individual creativeness of each and every performer.*

What, then, are the more important elements in the development of this musical control in the conductor?

Clarity of Technic

There must be no vagueness on the player's part as to the director's intentions. There must be firmness, accuracy and deliberation in every motion. Only necessary motions should be used, and all unessentials omitted as distractions. The conductor must be able to show a steady pulse beat that shows forward movement at any tempo. He must have a preparatory beat for any type of opening. This preparatory beat not only gives the players a chance to breathe and get set, but shows tempo, style and mood. There must be a downbeat with a definite bottom—the place where the hammer hits the nail on the head. There must be a release beat with a slight preparatory gesture. This release beat may be the close of a composition or phrase, but may also be combined with the "preparatory" for the next entrance. There must be accurate cues where needed. There must be volume and accent indications. These are mechanical things which are but a part of conducting, but without which conducting cannot advance.

Personal Magnetism

Here definitions fail, because we have seen many types of personalities who have succeeded and many similar types who failed. But we do know that there must be an impelling force that attracts and unifies many elements into a homogenous unit. It must include seriousness of purpose, a respect for the art of music, an evident confidence in the performers, enthusiasm, and firmness. It is likely to include friendliness, a sense of humor, a change of pace that demands alertness and a certain reasonable unreasonableness.

Facial and Bodily Expression

As has been pointed out by most writers on conducting, a pure intellectual approach with a cleancut technic is not enough. There must be an emotional approach which in various subtle ways is projected to the performers. Here might be listed musical effects such as *legato, staccato,* vigor, rounding off a phrase, and *rubato.* Or in a still more advanced phase the conductor can show sadness, ectasy, remorse, peace, reverence and many others. A warning here is in order against overdisplay, and also against reading into a composition that which is not there.

Teacher or Conductor

In amateur groups there must be teaching. All of the conductor's work cannot be done successfully from his throne, the podium. As a teacher he must be, like *'do'*, movable. When a composition is first presented to a group he must view it microscopically. Here arise the details of teaching, such as rhythm, technic, articulation, bowing, tone production, intonation, blend, phrasing, expression and balance. As the concert approaches this approach must be reduced and might be indicated thus:

MICROSCOPIC

As the rehearsal advances the conductor must turn to the broader conception, the telescopic view. He must now begin to leave details for the larger picture of the composition and of the entire program as a unified whole. This might be indicated as follows:

TELESCOPIC

*Instrumental conductors are often accused of failure to instill creativeness in their musical performers. In a narrow sense, this might be true. But the instrumental performer, playing with taste, is perpetually creating and re-creating. Even Beethoven could only convey his ideas by black marks and lines on white paper.

THE TRANSPOSING BRASS INSTRUMENTS

TRAUGOTT ROHNER
NORTHWESTERN UNIVERSITY

TODAY the brass instruments reading from the bass clef "sound-as-written," while those reading from the treble clef do not. Why?

Robert Hargreaves, who heads the music department at Ball State Teachers College, Muncie, Indiana, writes: "A study of the history of brass instruments and of the art of arranging music for combinations of brass instruments reveals an amazing amount of 'following the original cow-path' to the absurd and bitter end."

Chester L. Travelstead, director of instrumental music in Louisville, Kentucky, last summer asked a group of experienced band directors:

"If instruction books and band music were to be made available so that the cornet-trumpet would sound-as-written (the printed B*b* fingered open, etc.) would you use them?" Their answers were:

"Yes"—24 "No"—38

Travelstead asked also, "Do you believe that it would be advantageous to use only F slides in horns, altos and mellophones, and to use only music written in F, thereby making it unnecessary to publish E*b* parts for these instruments?" They answered:

"Yes"—54 "No"—16

In the last issue of the INSTRUMENTALIST an open letter to our readers asked similar questions and invited immediate answers and comments. Prompt replies were received from a number of college and university men whose responsibility it is to set the pattern for the future through their teacher-training connections, and other leaders of thought in executive and key positions, including:

R. C. Anderson, North Platte, Nebraska; Paul Van Bodegraven, University of Missouri, Columbia; Kenneth L. Bovee, Oxford, Michigan; Dale W. Caris (president, Iowa Bandmasters Association), Sioux City, Iowa; Gene Chenoweth, New Castle, Indiana; T. Frank Coulter (president, National School Orchestra Association), Joplin, Missouri; Clarence F. Gates, Tulsa, Oklahoma; Robert Hargreaves, Ball State Teachers College, Muncie, Indiana; James C. Harper, Lenoir, North Carolina; Dean L. Harrington, Hornell, New York; Mark H. Hindsley, University of Illinois, Urbana; David Hughes, Elkhart, Indiana; Harry A. King, State Teachers College, Fredonia, New York; William E. Knuth, Teachers College, San Francisco, California.

A. D. Lekvold (president Ohio Music Educators Association), Miami University, Oxford; Newell H. Long, Indiana University, Bloomington; Rene A. Louapre, New Orleans, Louisiana; Joseph E. Maddy, National Music Camp, Ann Arbor, Michigan; Thurber H. Madison, University of Indiana, Bloomington; David Mattern, University of Michigan, Ann Arbor; Theodore F. Normann, University of Washington, Seattle; Paul Painter, (formerly Winfield, Kansas), Chicago; Gerald R. Prescott, University of Minnesota, Minneapolis; Charles B. Righter, University of Iowa, Iowa City; M. E. Russell, State Teachers College, Cedar Falls, Iowa; Clarence Sawhill, University of Illinois, Urbana; James E. Van Peursem, Eastern Kentucky State Teachers College, Richmond; Gilbert Waller, University of Oklahoma, Norman; Walter Welke, University of Washington, Seattle; George C. Wilson, University of Missouri, Columbia; Robert Winslow, University of Minnesota, Minneapolis, and Paul Yoder, Chicago.

Our first question was, "assuming that one or more publishers could be induced to print or re-print beginning and intermediate music for the cornet-trumpet so that it would *sound as written*, would you be in favor of it?" Our correspondents listed above answered:

"Yes"—14 "No"—18

As the votes do not provide a complete picture, we desire to quote some comments. Mr. Normann, author of the excellent textbook "Instrumental Music in the Public Schools," writes: "I believe that to be effective such a move would need the support of the leading publishers. The elimination of transposition of trumpet parts would result in some intermediate saving in the printing of solo and small ensemble materials for beginners. It would lead to some confusion for several years, but to no greater extent than was formerly true of the treble clef trombone parts."

Mark Hindsley writes, "Fine, but impractical in view of music already written." Charles B. Righter is also opposed "until you find a way to eliminate all transposition." Walter Welke states that the students in his classes as well as he himself feel that "unless the matter were to be unanimous with all publishers, more confusion would result than is involved in the matter of a simple transposition." This is at least a partial picture of the written replies. More later!

Question two was, "Would you be in favor of eliminating the E*b* part and the E*b* horn?" The votes:

"Yes"—21 "No"—10

James C. Harper would "prefer to see all horns in F. If the change would eliminate the mellophone, so much the better." David Hughes commented, "If new parts coming out were to be put in F, then the manufacturers could gradually change all horns and mellophones to F." James E. Van Peursem has an idea: "Since many arrangements already have F horn parts, why do not manufacturers stop making E*b* instruments and crooks? In a matter of a few years, the problem would settle itself." Harry A. King goes one step beyond eliminating the E*b* part: "Horn parts should be put in actual pitch, using the great staff. Association of symbols with fixed sounds is a 'must' for horn players."

William E. Knuth answers the E*b* question, "Decidedly 'yes' for French horns." A. D. Lekvold writes, "Yes in concert, but not in military music." Paul Painter prefers to use the E*b* bell-front alto for the march. He adds, "In this case my boys found it quite as easy to transpose parts to the alto as to the horn." Paul Yoder voices an important consideration: "The problem of the French horn parts can be solved only by the gradual disappearance of the alto horn. As yet it is not practical to publish an arrangement with only the F parts, as there still are many E*b* alto horns in use."

We conclude that *the four to one majority definitely indicates that it is high time to eliminate the Eb horn part as well as the Eb instrument.* A practical solution would be for the manufacturers to cease making E*b* horns and crooks in favor of F, and

for the publishers to stop printing E♭ parts, starting with more difficult symphonic parts.

Tenor Clef

Question three: "Shall we eliminate the further printing of school music which uses the tenor clef for cello, trombone and bassoon?" They answered:

"Yes"—21 "No"—10

This question was not asked in Travelstead's questionnaire but has a direct bearing on the general subject of transpositions. No one who can read the tenor clef fluently understands fully that it does offer considerable difficulty for quite a while to the average school trombonist, cellist and bassoonist. Some composers and arrangers seem to use the tenor clef at the slightest provocation. Dr. Joseph E. Maddy answered this question with, "Yes, except when three or more ledger lines would be necessary." Dale W. Caris contends that "Much symphony music is written in the tenor clef, therefore it is necessary for these instruments to learn it." Newell H. Long believes that "with present tendency toward high brass parts, popular orchestrations should use tenor clef more." Van Bodegraven upholds the tenor clef pillar in the shrine of music thusly: "Don't eliminate all hocus-pocus in music! Transposition is one of those intellectual activities which can confuse even the Phi Beta Kappa. If we can be vague enough about it even the most elite of the intellectuals pay us homage." Gene Chenoweth, who is both an excellent professional musician and orchestra director, surprises us by "we should abolish the alto and tenor clef entirely, except in the case of the viola." T. Frank Coulter believes that since "pianists read two clefs" so too should the school musician.

We conclude: *Publishers should eliminate the further use of the tenor clef from school orchestrations, and that when the notes go beyond the convenient range of the bass clef that the treble clef should be used.* The flutist, violinist, and pianist thinks that it is strange that so many trombonists, cellists, and bassoonists "cannot" read beyond two or three ledger lines above the staff.

All Brasses Should Sound as Written

The question concerning the advisability of changing the cornet-trumpet music to sound as written is part of a much larger subject than appears at first sight. It is one which involves at least the entire brass family. What should be done about the treble clef baritone parts? How about the cornet players we like to transfer to the French horn or to the E♭ tuba? What should be done about the single B♭ French horn which is gaining in popularity?

Because it will be relatively simple to transfer the "sound-as-written" cornet player to the bass clef baritone (and BB♭ tuba), it will no longer be necessary to print a treble clef baritone part. We would thus not only eliminate the cost of printing an extra part but also eliminate a rather awkward transfer of a treble clef player to the baritone or BB♭ tuba.

With the foregoing, the solution for the single B♭ French horn is to write the horn part in C, the horn part in C sounding one octave lower than the written notes. The sound-as-written cornet player who is transferred to the B♭ horn would use *exactly the same* fingering. Today the cornet player transferring to the French horn in F or E♭ needs to transpose the fingered notes one octave. The simplicity with which the transfer could be made should be a real advantage to the single horn in B♭.

The solution for the single horn in F or E♭ and the double horn in F and B♭ has several possibilities: (1) the F horn part can remain as is, (2) one can add the mezzo-soprano clef to the regular F horn part and thus have the F horn part sound-as-written, or (3) the player of the F horn can read the C horn part. Without taking the time to discuss the advantages and disadvantages of each of these three possibilities, it appears that the best and most practical solution is to leave the F part as it now is. If the advocate of the E♭ mellophone or alto has become thoroughly disgusted with the opinion of the majority given earlier, let him take heart right now. The sound-as-written cornet player transferred to the mellophone or alto (or if he started on either of these instruments with a sound-as-written cornet book) could play the regular F horn part *without any transposition.* The sound-as-written cornet player who is transferred to the F horn would need to read each note one step lower with the octave fingering transposition in effect as is the case today. Thus the horn section would be provided with two parts: a "Horn in C" for the single B♭ horn players, and a "Horn in F" for the single or double horn players. Actually the C part would be substituted for the one in E♭, thus involving no additional expense over the present usual practice of supplying band music in both F and E♭ horn. The C part has an additional advantage in that it will never require the bass clef, for the lowest open tone is *written* B♭ below middle C.

Summary

The E♭ horn part and the treble clef baritone parts are to be dropped. The new sound-as-written cornet-trumpet parts will be substituted for the old and the new C horn parts will be added for the single B♭ French horn.

At first these ideas seem revolutionary, impractical, and certainly not worth the cost and trouble. One could discuss and argue the points pro and con at great length and in great detail, and whether or not any significant progress is made thereby would depend largely on how fairly and objectively the various issues were presented. Let us not forget that (1) human nature resists change, (2) human nature has a marked tendency to follow the road of least resistance, and (3) a prejudiced argument sheds more heat than light.

The two most significant arguments against making the suggested changes are (1) much music has already been printed in the old way, and (2) for several years we would suffer the inconvenience of having to bother with new cornet and horn parts. The two principal arguments in favor of the change are (1) the students, especially the younger ones, would benefit immensely thereby, and (2) the teacher would benefit. Let me cite just one of the many advantages. Today the teacher of a mixed string class simply says "Sound C" while the teacher of the beginning brass class has to say "Bass clef brasses sound C, cornets-trumpets and treble clef baritone play the note written D, F horns finger G while you E♭ *mellophones* (or altos) play A." Under the proposed new set-up the director would simply say "Sound C. Horns in F finger G." I certainly would like to give it a try. Wouldn't you?

The Care and Repair of Instruments

REMOVING NEEDLE SPRINGS from WOODWIND INSTRUMENTS

Osmund Gihle

EQUIPMENT needed for removing springs includes long nose pliers, side cutting pliers, hammer, lead block, spring-removing punches, and a bench knife.

Three different techniques are used in removing springs, depending upon the nature of the job at hand.

1. Where Stub of Spring Extends Out

When the spring is broken off so that a protruding stub remains, the task is simple. Place the pliers with one nose on the stub and the other on the opposite side of the post. (See Fig. 1.) Obviously, the nose which is against the post may be placed so that the spring is free to come through. Squeeze the pliers to force the spring out, then grasp the protruding end with the side-cutting pliers.

Fig. 1.

2. When Spring is Broken Off Flush With the Post

Remove the post, if this can be done easily. Place post on lead or wood block with the broken end of the spring up. Place the sharp edge of the bench knife blade across the end of the broken spring, and give the back of the blade a tap with the hammer. (See Fig. 2.) This is hard on the blade, but it usually does the job quickly. When the spring has started to move out, finish the job with the spring-removing punch. The purpose of using the knife is that the blade will not slip off the spring as a punch usually does.

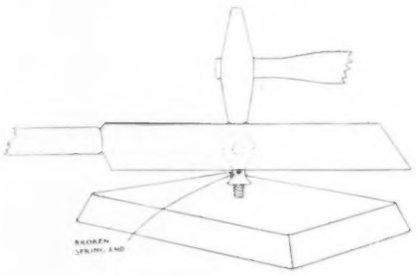

Fig. 2.

If the post cannot be removed from the instrument easily, place a lead block or piece of *soft* wood behind the post and proceed in the same manner as has just been described. Failure to place a block behind the post will invariably result in knocking out the post of a wooden instrument, or badly denting the body of a metal instrument.

3. Removing a Whole Spring

Though one can often remove a whole spring with the aid of pliers, it is preferable to use a sleeve made from a metal rod ¼ or $\frac{3}{16}$ inches in diameter. I suggest that you make several sleeves, so as to have them for future use. Cut off about four rods, four to five inches in length. With a $\frac{1}{16}$ inch drill, bore out the first rod to a depth of ¾ inch, the second to a depth of 1 inch, and so forth.

To remove a spring, slip a sleeve over the spring, and tap the sleeve with the hammer. It is again imperative that the post be backed with a lead or soft wood block.

Mr. C. N. asks:

"How can I clean inside the tubing of my horn?"

Answer: Dissolve some mild soap in warm water. Pour it into the bell, after closing the other end of the tubing. Work the valves up and down.

Rinse thoroughly with lukewarm water. The bath tub is very convenient for this. If one has a rubber tube, it may be fitted over the mouthpiece end of the instrument. Flush out the instrument, using only a little water pressure. Afterward, remove the valves and slides and flush them separately, as dirt dislodged from the interior of the instrument may become lodged in these parts.

INTERNATIONAL MUSIC FESTIVAL

April 24-26 are the dates set for the World Music Festival to be held in Montreal. It is expected that over ten thousand students representing several countries will take part. Dr. Irwin Cooper of Montreal is president.

COMPOSERS AWARD

The Composers Press, Inc., publishers of Contemporary American Music, announce their 1947 Symphonic Contest for publication award with the usual royalty contract for an Overture or a work of comparable dimensions (Prelude and Fugue, Variations, etc.). October 15, 1947 is the closing date for submitting manuscripts. For further information write The Composers Press, Inc., 853 7th Avenue, New York 19, N. Y.

For their 1946 Symphonic Publication Award, The Composers Press Published "Sinfonia Tragica" by MacDowell as arranged by Altschuler. This work had its world premiere by the Detroit Symphony Orchestra, Karl Krueger conducting, February 23.

STRING clinic

RALPH E. RUSH
University of Southern California

ROTE EXERCISES TO BE USED BEFORE READING IN THE STRING CLASS

WHEN TEACHING the violin, viola, violoncello and double bass all in one class most of the problems common to the strings can be presented first by rote in order that students can see for themselves what is expected of their bow arm and left hand fingers. If beginners have only the matter of checking their left hand fingers on the strings and their right arm bow position and are not also confronted with the problem of keeping their eyes on the music, they are much less likely to be confused. This is not a new idea to those teachers and performers who have already become experts with the strings, but for those who are not primarily "string-minded," it may be of some assistance.

It has been proven to be good pedagogy to present in about the following order these rote exercises, just preceding the reading of the same material in the lesson book.

Open String Exercises

The use of the whole bow, point to frog, drawn slowly on the open strings should come first. As the student is learning to hold the instrument and the bow correctly, the open strings are enough of a problem. Learning to draw the bow so that it will strike only one string at a time (start with the D string) will take some effort and concentration. Be sure to emphasize good clear tone from the first. When the whole bow can be handled fairly well and tone at both the point and frog sounds clear, then proceed to use various parts of the bow. Use the upper half, lower half, upper third, lower third and middle, always alternating them with the whole bow. Many interesting rote exercises can be provided by using various rhythms in 4/4 and 3/4 meter. This can be a game and easily bring much pleasure and good results, too, to the student.

Left Hand Exercises

The matter of left hand technique becomes largely a problem of understanding the basic finger spacing in order to make the correct interval sound. Since each instrument is of a different size, the finger spacing must be different with each size. The teacher should know the basic spacing for each instrument in order to be of help in these exercises. The spacing for the violin and viola is essentially the same. The stretch on the viola is larger since the instrument is 1/7 larger in actual measurement. The spacing for 'cello and bass is different and each should be learned by the teacher. A good left hand position is very important for the production of correct intonation. The use of rote exercises for finger spacing will help in both of these matters. Students must learn to keep fingers close to the string and strike down with hammer-like quickness when it is time for the finger to spring into place. Also when crossing to another string any fingers already down that are not needed in the change should remain down. In presenting these rote exercises only one should be used at any one lesson and that should always be followed by its use in the reading material.

Combining Right and Left Hands

After the string class has progressed to the place where a good left hand position and a well controlled bow are both becoming a matter of habit and can be done with relaxation in each arm, then short bow strokes in the same and in opposite directions can be introduced. This should be followed by slurred notes, at first two, then four to the bow. The amount of bow to be used and the ability to save bow can so easily be learned in a rote exercise.

Combining the use of finger spacing exercises with various bowings will logically follow as the class progresses. The use of staccato, legato and portamento bowing styles should be made a part of the rote drill as soon as the class needs each.

Exercises to acquaint students with half-steps and whole steps on each separate string should be used from the start to assist in developing left hand technique. The fourth finger should be used early with the violin and viola on all strings. The extension of the hand and the lowered first finger for cello can easily be learned through rote exercises. If the student can watch and study these awkward feelings before having to use them in exercises, they seem so simple. Bass players need to use the ½ and I position almost from the start. The raised third finger for violin and viola, the raised fourth finger for cello and the shift from ½ to I position for bass should all be introduced at about the same time, since these all come at the same place in the learning of a basic string technique. When introducing the lowered first finger for violin, viola and cello it should be emphasized that the hand position on the neck of the instrument and the other fingers in I position must not change. *Silent finger practice*

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when introducing this problem is very helpful. Tell players of these three instruments to place the first finger one whole step from the open string (again use the D string first). Then place the second finger a half step higher on the string and while it remains down, move the first finger back toward the nut to the space ½ step above the open string. In this fashion the proper lowered form of the first finger will be found. While this is being done, have the double-basses play in ½ position using the fingering 2—4—1. Thus, the same intervals will be produced on all instruments in the same rote exercise. This should be practiced on all strings.

Scales

Bowing exercises in scales should be used by rote quite often. At first the scales from the lowest to the highest strings should be played only in the ascending manner. Have violins play the G major scale up two octaves, the violas and 'cellos play the C major scale up two octaves and the double basses using the ½ position play up the F major scale to the Bb on the G string. When the ascending scale can be played with good intonation, then play in the descending manner also. By going from one set of instruments to another without stopping a very interesting exercise can be provided for all the class. Play with a separate bow for each note first, then two notes slurred, the next time use four notes to a bow and finally try eight notes to a bow. Let the basses drop out of the last tetrachord until they know the V position.

Positions

Shifting positions should be introduced *early* in the string class since both the 'cello and bass will need the extended range early and all players should understand the principle involved. By the use of the dominant seventh chord, shifting can be presented to the string class when players are still inexperienced and if presented early, shifting should never seem difficult. By calling the tones of the dominant seventh chord, sol, ti, re and fa (or whatever names you wish to use) start on the open string calling it sol, and have the violins and violas shift on the second finger from ti, I position, to re, III position. The 'cellos will shift from third finger, I position, to first finger, IV position, and the basses will shift always on the fourth finger

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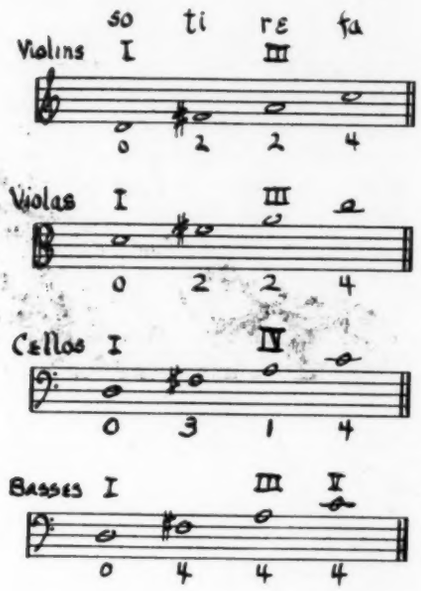
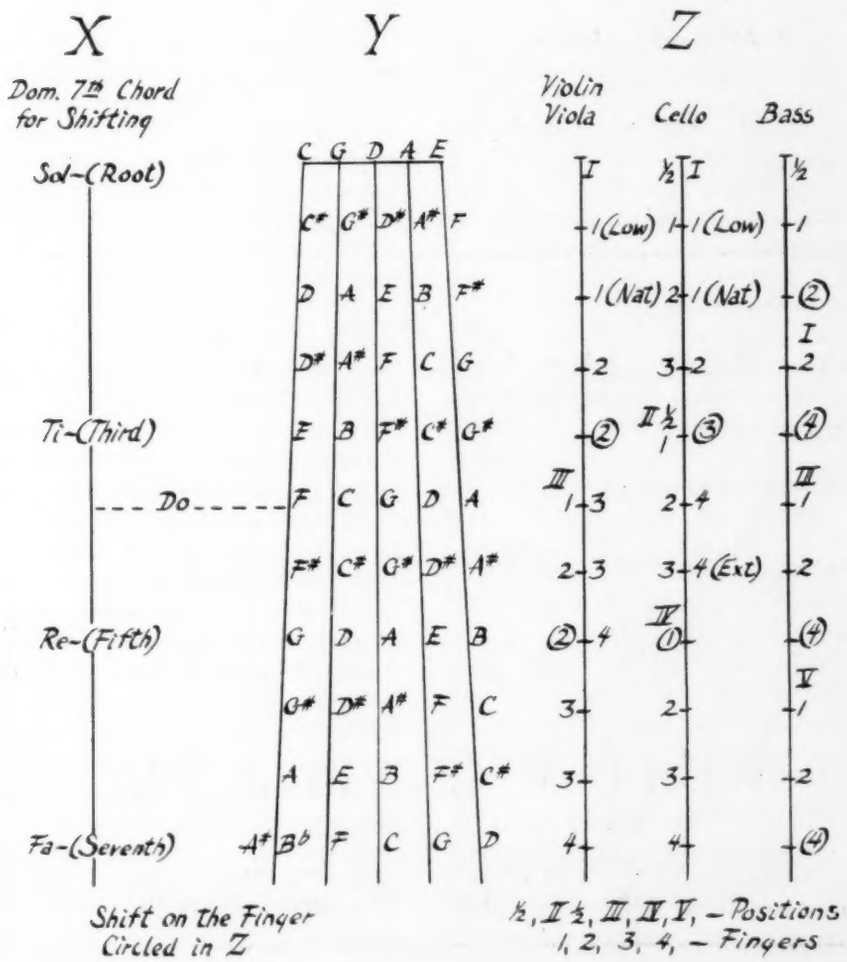
from I position, through III position to V position. For example (all notes on D strings):

By following this same finger spacing and shifting, the other open strings should be used to produce the dominant seventh chords of A C# E G, G B D F, E G# B D and C E G Bb.

I believe a little study of the following chart will make this clear as well as suggest other possibilities to those analyzing string class procedures. The chart is for the teacher only. Students can be shown all they will need of it by using a blackboard.

Chromatics

Soon after shifting is attempted the chromatic tones should be introduced. Violins and violas, fingering chromatically up from the open string, will use the 1 - 1 - 2 - 2 - 3 - 3 - 4 spacing for half-steps while the 'cellists use 1 - 1 - 2 - 3 - 4 - 4 next open string or 1st finger IV position. See chart for optional ½ position, II½ position fingerings. The basses will use ½ position 1 - 2, I position 2 - 4, III position 1 - 2 - 4. The chart below should clarify the fingering to be used by all instruments to produce the chromatic tones. Only the sharp inflections have been used in the chart, but it is understood that the enharmonic flat inflections will work just as well. Make use of all the strings in the following order: D, A, G, E (for violins and basses) and C (for viola and 'cellos).



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WELL BOWED

A warped bow is an abomination. It draws the hair tauter on its convexed side than it does on the other, and also gives uneven pressure on the strings.

☆ ☆ ☆

There are about two hundred hairs in a violin bow. These hairs when new are covered with minute barbs which help the resin catch hold of the strings and vibrate them. Playing wears down the barbs in time and more and more resin is needed to produce a good "pull" of the bow. Therefore, a bow may be well filled with hair and still need rehairing. If an excessive amount of resin is required to make the bow catch, it is an indication that fresh hair is needed.

☆ ☆ ☆

When not using the bow, loosen the hair just enough for it to touch the stick but not sag below it. This practice prevents the hairs from disarrangement, preserving their ribbon-like aspect.

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The Use of the *TONGUE* IN *BRASS INSTRUMENTS*

HOWARD W. DEYE
Supervisor, Pendleton, Oregon

THE PROPER use of the tongue is of fundamental importance in the playing of all wind instruments. Poor tone quality is often the result when the attack is faulty. It is only when good tongue action is combined with correct breathing, and a well formed embouchure, that we obtain the desired results.

Skillful use of the tongue also has a great deal to do with interpretation. Methods of attack are as important to the wind instrument player as types of bowing are to the string player. A band which cannot play a light staccato or a broad legato is seriously handicapped in the performance of even the simplest music.

Not only does the action of the tongue vary for different styles, and according to what register is being played on a single instrument, but it also varies between instruments. It is essential, then, that teachers of wind instruments acquaint themselves with these fundamental differences.

Words of Experts

The numbered statements that follow were submitted to prominent brass authorities. These experts were asked to approve or disapprove these statements, and make comments on methods of tonguing. I will limit my own part in the material that follows to: (a) compilation of statistical results; (b) pointing out the most obvious conclusions.

1. The tongue should usually strike (touch) the roof of the mouth.

Twenty-six experts say, "No," and five, "Yes." Two of them say only when using the "D" or "Lu" attacks.

2. The tongue should strike at the roots of the upper teeth.

Twenty-four agree and ten disagree. A majority of the teachers of every brass instrument favor this method.

3. The tongue should strike the tips of the upper teeth.

Cornetists favor this seven to four, trombone and baritone experts six to five, and tuba pedagogs, three to two. Horn teachers disapprove six to four.

4. The tongue should never strike the lips.

Cornet and horn teachers agree twelve to six, but the teachers of the larger instruments take the opposite viewpoint, with a score of eleven to six.

5. For low tones the tongue may come between the teeth.

Twenty-one agree and fourteen disagree.

It is only possible to draw a few rather indefinite conclusions, from the results of the above scores: all positions are used by many under certain circumstances; a majority tongue usually at the roots of the teeth; the tongue touches the lips oftener in playing the larger brasses than for cornet or horn; it is most likely to come between the teeth when playing low notes.

6. Most amateurs are inclined to tongue too hard.

This statement is substantially true, because all but one agree.

7. What syllable is best adapted for ordinary tonguing?

Twenty use "Tu" or "Too," six "Tah," six "Te" or "Tee," and two "T."

8. What syllable is best adapted for legato tonguing?

Five use "Tu" or "Too," eight "Du," seven "Dah," two "Ta," two "D," two "La," one "Ha," and one "Lu" or "Dthu" with emphasis on the "u."

Why Tongue?

The purpose of the use of the tongue in the attack is to act as a valve. It is necessary for the breath to be released suddenly, with some pressure, else the tone has a poor start. On the violin, it is the pressure of the forefinger and the suddenness of the stroke that determines the character of the attack. On wind instruments, the action of the tongue and breath serve the same purpose.

The *consonant* with which the attack syllable begins determines the position of the tongue at the attack. The *vowel* sound used determines the position of the tongue after the attack and, to some extent, the shape of the oral cavity.

There is general agreement, in the above results, on the use of the consonant "T" for ordinary tonguing. "D" is the favorite consonant for the legato attack, but some advocate "T" and "L." I am inclined to conclude that the value of the vowel sound, used in the attack syllable, has been overestimated. The wide diversity of opinion and lack of agreement tend to strengthen this conclusion. However, it is true that the shape of the oral cavity affects the tone, possibly because of its effect on lip position.

Many of the brass teachers who answered the above questions were generous with clarifying comments. The following quotations help to clear up some of their viewpoints:

"The tongue should strike the tip of the teeth for the staccato attack on cornet. In legato tonguing, 'La' is a good syllable because it insures an open throat. 'Da' works well also."

"This method (tongue against tip of teeth) is generally the best, but for certain purposes the tongue should touch the roof of the mouth or the roots of the teeth. All variations of 'T' and 'D' are possible, and vary primarily only in the amount of closure

of the mouth in producing these letters."

"Use this method (tongue against lips) on low notes or for solid entrance."

"In ordinary tonguing, I don't like the use of any syllable. Simply place the tip of the tongue against the edge of the upper teeth and spit an imaginary something off the tongue."

"This question as to the position of the tongue has caused more confusion, misery, and disappointment to French horn players than anything else. I wish that not one word had ever been said about the position of the tongue against the teeth. To produce a tone we have to 'spit' into the mouthpiece, and that means just plain 'spit.' It is rather hard at first, but becomes more polished as we improve. The tongue will find its proper place."

"The tongue should be used unconsciously as in speech, and should never be stiff or tense."

"It all depends on the placement of the tone. If the tone sounds in the throat, 'De' is best to bring it forward. If the tone is nasal, 'Dah' is best to bring it out. I prefer 'D' to 'T,' as it is less likely to be windy and causes a more firm, round tone quality. 'Du' also brings the tone forward. Other syllables might be substituted, depending on where the tone needs filling out."

"If 'Da' is attempted, the tongue seems too high. 'Tda' merely softens ordinary tonguing and produces a soft attack."

"By emphasizing the time honored 'Tu' or 'Te,' there is a tendency to tighten the throat, which precludes a free flow of air, so necessary to proper tone production and relief from strain on the lips in the high register. 'Tah' or 'Dah' opens the throat and should be taught at the start. There are many systems at variance with mine which seem to function, so I would be the last to condemn any of them. However, aiding free breath control by proper use of the tongue, and the use of the lower lip to flex pitch, are two very serious matters which should be better understood by all teachers."

Herbert L. Clarke commented:

"The tongue strikes the inside of the mouth according to what register is being used. When playing loud in the low register on the cornet (especially F#) the tongue must strike the open or parted lips. Use 'Tu' in the low register as the muscles are relaxed, 'Ta' in the middle register, and 'Te' in the upper register where the muscles are contracted. For legato or singing style use 'La' when playing moderately soft, and 'D' when playing loud.

"For proper articulation, the tongue in different registers varies as in ordinary talking and the muscles of the lips move with the tongue, as in talking. It is the movement of the tongue and lips that produces proper pronunciation in all languges."

GOOD LISTENING

A probable all time high has been reached in national network broadcasting by major symphony orchestras, with the addition of the Los Angeles orchestra over Mutual and the Detroit orchestra, ABC.

This brings the number of major network orchestras to eight a week, including the New York Philharmonic and the Philadelphia orchestra, CBS; Toscanini's NBC organization; the NBC Orchestras of the Nation, featuring symphonies from the greater cities; Mutual, the Cleveland symphony; and ABC, the Boston.

GROUP SUBSCRIPTIONS

The INSTRUMENTALIST has been adopted by many institutions of higher learning as required or reference reading in music education teacher-training courses. Prices, one year, 5 issues (September to May, bi-monthly), 4 to 8 copies mailed to one name and address, each, 60c; 9 or more to one name and address, each 50c. (An extra charge is made for the September and November, 1946, copies).

Group orders of the current or succeeding issues, 4 to 8 copies mailed to one address, each, 20c; 9 or more to one name and address, each, 17c.

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—✦—

"Every attempt to put grand opera into motion pictures has thus far been a dismal failure. The problem might be solved by throwing overboard all traditions of the operatic form and substituting a screen technique."

—Sigmund Spaeth.

1947

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Mr. Administrator——

EDUCATIONAL BALANCE

THE WAR threw our educational program out of balance. By balance, I mean the proper distribution of emphasis on the various subjects of the curriculum. During the past generation, and, in a highly accentuated manner during the war, the emphases of education were placed in such fields as science, mathematics, and industrial arts, while there was a gradual diminution of the emphases on certain cultural subjects.

It is time that we began teaching the necessity of inter-cultural relationships among nations, and above all, in adult education, the necessity of social studies, international human relations, the brotherhood of man, religion, and the abolition of national selfishness and personal aggrandizement.

Certainly music today constitutes one of the greatest factors in overcoming cultural lag. There is possibly no single field in which so small a percentage of those who study, study with the idea of vocational remuneration as in this field of music. Music represents the international language, the key which unlocks the doorway to cultural progress, the language of all tongues, and the entree to brotherhood of man and to religion, even to good fellowship, and to the absence of national selfishness and personal aggrandizement.

Now, if ever, we need to give more recognition to the music in the schools as one of the major factors in overcoming cultural slothfulness. Now is the time when we may build up cultural ideals and practices. One of the most powerful activating forces immediately available in such a program is the power of music.

—E. R. Sifert, Principal, Proviso High School, Maywood, Illinois.

SCHOOL FINANCES

Altho primarily the business of city and state authorities, the problem is of national concern. The public school system is a key part of our democracy, and the people who teach in it—if they are to be of adequate caliber—must receive compensation in keeping with the services they render.

CALIFORNIA LEADS

With a $2400-a-year minimum salary for school teachers (the national minimum recommended by the Commission on Teacher Education and Professional Standards) written into the state constitution, California will recruit 40,000 teachers in the next eight years to take care of the increasing school population. Voters of the state gave three-to-one approval to the teacher salary minimum at the polls November 5, agreeing also to an increase in state support for public schools to $120 a year for each pupil in average daily attendance.

IN MUSIC EDUCATION

Does your school make adequate provision for identifying, understanding, and adjusting pupils?

Is your school organized to evaluate the individual differences of its pupils and to provide work suited to their abilities and interests?

Is your school concerned with the moral growth of the pupils and with providing proper leisure-time influences?

HOW ABOUT THIS?

WE as educators must assert ourselves if the public is to learn to regard our work as on a par with the professions of medicine, law, etc., and above the level of clerking and domestic service. A concert course in an eastern city advertised low-price gallery seats for "shop girls and teachers."

The chairman of the teachers legislative committee in a mid-western state asked a state official if he thought a teacher could live on $1,200 a year. The official replied, "My maid lives on less than that."

In many communities teachers are forbidden to dance, play cards, leave town weekends, have dates, fall in love or marry. It has been said of them that they are neither men nor women, but a sort of "third sex," and it is even believed that they reproduce by budding. It is fallacious to assume that young people of today respect teachers who live abnormally unnatural lives.

What are we going to do about it?

"PETRILLO" LAW

The Lea Act, sometimes called the anti-Petrillo law, was held unconstitutional by a federal district court. The act was passed by Congress last spring in an effort to safeguard noncommercial educational and cultural broadcasts, including school broadcasting. Many school people supported the legislation because of Petrillo's refusal to allow the broadcasting of school music programs. If the federal court's action is upheld by the Supreme Court, various members of the new Congress have indicated that they will introduce new legislation defining the legal limits of union activity.

WOTP

At a World Conference of the Teaching Profession at Endicott, N. Y., 56 delegates from 38 national teacher associations in 28 different countries adopted a constitution for a World Organization of the Teaching Profession (WOTP).

New School Plan Will Put Music on Equal Footing

Following three years of study and research, a committee headed by some of the leading educators in New York has filed a report with the New York State Department of Education which will, if accepted, greatly influence the teaching of music in our high schools.

Since the "depression years," educators have noted a steady influence of certain "mandatory subjects" to crowd the school curriculum. In many schools the situation has been so grave that bands and orchestras have had to be scheduled at noon or after school periods. Many of the high school theoretical subjects have been dropped.

Under the proposed plan, General Education and Special Education would each receive equal importance in the senior high school program. Seventeen units would be required for graduation, of which nine would be specified and eight elective. In the Grades 10-11-12, students would need three units of English, two of social studies; one of science, and one of health. "All other subjects would be electives."

Under a Music Academic Diploma, rudiments of music plus four years of

band, orchestra or choir would provide three units for a major sequence, or two units for a minor sequence.

EDITOR'S NOTE—Under the more liberal interpretations of the North Central Association of Secondary Schools and Colleges, music as a full time study has been on an equal footing with other major academic electives for almost a decade, and in some north central states for a quarter of a century.

For a band, orchestra or chorus to earn a full unit's credit in a year, it is desirable that the organization meet five periods weekly, and that up to forty per cent of the time be spent on the fundamentals of music, harmony, theory, or other "academic phases" of music. Thus full credit is given toward high school graduation, and this credit is accepted in lieu of other elective entrance requirements by practically all accredited colleges and universities.

There are some disadvantages: (1) Many students do not care for the theoretical or fundamental phases of music study, (2) The teacher load is increased and not all high school music directors are prepared to teach theory effectively, and (3) If full credit is given to all music students, many will earn one or two units and then drop, instead of remaining in music four years in grades nine to twelve.

Other successful alternatives acceptable to accrediting agencies involve (1) a separate harmony, theory or fundamentals class meeeting five days a week for from one to two or more years, (2) band or orchestra members meeting three days a week, earning fractional credit, while the minority wishing full credit meet the other two days for theoretical work, and (3) a separate theory class meeting two or three days weekly, which, with private lessons taken regularly throughout the year enables the student to earn a full unit's credit. In some schools, membership in a musical organization is a requirement added to (3) last above.

SILENT PRACTICE

Is silent practice effective? Yes. Psychologist R. A. Vandell and others have found that "mental practice" in imagining that one is throwing darts at a target at the usual distance away from the thrower is as effective in improving one's aim as actually throwing the darts.

MUSIC IS FUN, BUT—

The INSTRUMENTALIST — Dorothy Proctor

Practice time is not just "doing time." Thirty minutes of concentrated, purposeful practice will accomplish more than several hours of mechanical routine. Read the "funnies," if you must, after practicing, but not during. They just won't mix.

TAKE CARE OF PIANOS

A piano, like any machine, must be inspected and kept in condition. Worn parts must be replaced. Felt parts must be moth-proofed. The instrument should be protected as much as possible against temperature changes and extremes of humidity and dryness.

Of course, piano tuners are scarce and apparently getting scarcer, and they are underpaid. Good technicians who can remedy mechanical defects in the piano are still more rare. Recruits to replace those who are retiring and dying are not forthcoming. To neglect a piano, however, is like letting the fire go out to save coal, or letting an automobile go without repairs to save the repair bill.

"Pianos should not only be tuned frequently, but should also be checked periodically for mechanical defects and wear," writes Carl J. Moeller, well known Chicago piano tuner and former associate of the Steinway Company of New York.

"Nine thousand parts are contained in the action and keys alone," says Mr. Moeller. "Over 240 strings are stretched to about 160 pounds apiece, so that the iron plate carries a stress of eighteen or twenty tons. Temperature and humidity of the room or auditorium should be normal and constant. The entire mechanism of the instrument should be checked once a year for adjustment and repairs. Do not confuse tuning the piano with mechanical adjustments. Tuning merely places the strings in proper pitch.

"A piano should be tuned to A-440 at least four times a year. Broadcasting stations have their pianos tuned once a week or oftener. Concert artists have their pianos tuned immediately before each program."

EDITOR'S NOTE—At a recent Horowitz recital, the piano was retuned during the intermission.

CONN RESUMES

As we go to press it is announced that the strike at the C. G. Conn factory at Elkhart, Indiana, has been settled, after having been in effect since late October. It is expected that full production will be in effect within a few days. Some increases were given the workers, but the company hopes to be able to keep prices within the reach of the consumer.

Summer Music Camps

THE GROWTH of the summer music camp idea is proving to be a great stimulus to music education. In these institutions students are not inhibited by regulations preventing "over-specialization," nor distracted by a multitude of clubs and social obligations and the rigors of academic drill.

During the coming summer nearly a score of music camps will enroll an aggregate of 5,000 students on all levels from elementary grades to college courses with graduate credit. These camps are located in Maine, California, Canada, Gulf states, and throughout the nation. Expert instructors will have charge of bands, orchestras, choruses, ensembles, operas, theory, harmony, composition, appreciation, art, drama, speech, dance, ballet, radio workshops, broadcasting, and private lessons. Music will be performed on a scale possible in very few individual schools. Students will work shoulder to shoulder with the cream of the country's youth.

Last summer we started out to visit as many of these camps as possible with the limited time (and tires) at our disposal. As recounted in our September issue, we stopped at the Egyptian camp in southern Illinois, the Transylvania camp in North Carolina, the Stephens Collins Foster camp in eastern Kentucky, the old Wainright camp in Indiana, and the National Music camp in Michigan, familiarly known as "Interlochen." Information, programs and pictures were received from almost all of the other camps and summer clinics for school students.

Transylvania

The Transylvania Music School-Camp nestles in the foothills of the Great Smoky mountains in western North Carolina. The main building is by a little lake, from which a stream tumbles down through natural rocks and winds along under rhododendrons and luxurious southern foliage.

Students come here from ten states, including all the eastern seaboard up to New York, and as far inland as Ohio. There is an "A" band of 65, a "B" band of 50, an orchestra of 40 and a chorus of 60. Concerts are given twice weekly. Broadcasts are released through Asheville and Charlotte. All students, including art majors, must take the theory course, which includes music appreciation two days a week.

In the theory course they were being gently introduced to harmony through scales and intervals. The advanced courses were studying composition, Schillinger system. All pupils were screened and placed at the beginning of the six-weeks course by means of the K-D and other tests.

The 150 students gathered for meals in a large dining hall, family style. Grace was said. A faculty member or counselor acted as host or hostess at each table. Announcements were at the close. Major O'Neal's military background was occasionally noted, as when a bugle signaled for passing, or a student referred to the meal as a "mess."

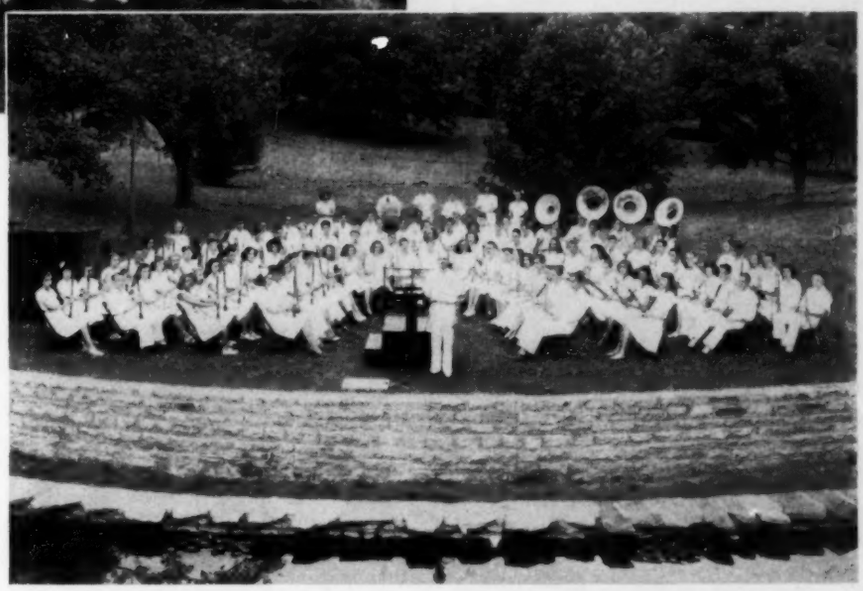
Among faculty members were Allan Bone, Earl F. Berg, Peter J. Gustat (father of Paul—the two "saints"), Edwin Gerschefski, John Holliday, Harold Casterton (Ecusta Paper Industrial music director), Eunice Plann Berg, Thomas Hibbard, Louise Nelson Pfohl, Alfred Bleckschmidt, Ruth Morris and Virginia Prunty.

Harry Taylor was registrar, Robert M. Neal business manager, and Thomas Pyle director of publicity.

James Christian Pfohl, director of the Transylvania Music Camp, is director of music at Davidson College, Davidson, North Carolina. The son of Bishop J. Kenneth Pfohl, he is an alumnus of the University of Michigan and the National Music Camp (Interlochen), where he received his inspiration to build a camp that would do for the south what Interlochen has done for its area. He was on the Wainright (Indiana) Band Camp staff two summers.

TRANSYLVANIA MUSIC CAMP, NORTH CAROLINA

Thirteen flutes bring good luck to the Stephen Collins Foster Music Camp.



James E. Van Peursem and the Foster Camp band on the campus at Richmond, Kentucky.

An outgrowth of the camp's influence on local music life is the Brevard Music Festival, a three day affair with four concerts, featuring the Little Symphony and nationally famous soloists. The week following the camp session is devoted to the School of Sacred Music, with emphasis on the development of the church music program.

From an interview with James Christian Pfohl, co-founder and director of the camp, we brought away the following nuggets:

"I want to see this 'instrumental vs. vocal' idea minimized."

"I would like to see a music contest where the judges conducted the organizations."

"I would like to see more traveling inspectors, supervisors, or 'helpers' of musical activities in the schools."

Reluctantly we reascended into the perpetual blue haze which gives the Smokies their name, pausing for picnic lunch or supper by one of the innumerable laughing waterfalls, watching bears begging handouts from tourists, and trying to catch the mystery of the mountains through the camera lens.

(See picture on page 25)

Foster Camp

Where the bluegrass meets the mountains in eastern Kentucky lies the city of Richmond, site of the Eastern Kentucky State Teachers College. It was a former president of this school, H. L. Donovan, now of the University of Kentucky, who started a summer camp here with a view to stimulating school music activities, and named it the Stephen Collins Foster Camp.

Housed on the college campus, the visiting students have full benefit of modern dormitory, luxurious new cafeteria, rehearsal halls, drill fields and an open-air amphitheatre resting in the rolling hills. The stage is framed by giant trees and fronted with a crescent-shaped pool. The terraced seats will accommodate an audience of more than 2,000, while the acoustics of the surrounding slopes are such that 10,000 people might sit on the lawn and hear with comparative ease.

Arriving during the late summer twilight, we were in time to see a sea of strings pouring out on the stage as the orchestra assembled for the evening concert under the direction of James E. Van Peursem, musical director of the camp and head of the music department at the college. Three concerts are given weekly throughout the five weeks of the summer session.

A special feature of the camp routine is marching. All students drill thirty to forty minutes daily, the string players marching without instruments. The final demonstration includes straight marching and figures, including, for example, "A Day in Camp." Starting with a bugle call, a cup, saucer

(Continued on next page)

James E. Van Peursem, director of the Stephen Collins Foster Music Camp, is head of the department of music in the Eastern Kentucky State Teachers College, Richmond, Kentucky, which position he has filled since 1929. Formerly at Wakonda, South Dakota. In World War II he was with Special Services in Vienna, Austria; member of music faculty of Biarritz American University, France.

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and spoon are formed indicating breakfast; these resolve into a violin for orchestra rehearsal; then a trumpet with moving pistons for band practice; and so on, throughout the events of the day.

Faculty members, in addition to Mr. Van Peursem, included Kenneth Abbott, Nadine Borden, Oscar Butler, William McQueen, Andrew Mikita, Wendell Rider, Harold Rigby, Robert Smith, Mariette Simpson, and others.

Major J. B. O'Neal is assistant director of the Transylvania Music Camp. He is supervisor of instrumental music, Saint Lucie County public schools, Fort Pierce, Florida. Organized the first band in that state to participate in national contests. Formerly president, Florida Bandmasters Association. Conductor, 116th U. S. Field Artillery Band; cornet soloist and assistant conductor, 2nd Regiment Band, Alabama National Guard.

Heard at rehearsals:

Director to band, rehearsing an orchestral transcription: "That sounds too much like a band."

"Clarinets! That's a violin part—they can play it softly, and so can you."

In a three-part trumpet call: "Are you *all* playing solo?"

Robert Smith varied the tempo frequently in rehearsing a march, to test their ability to follow the baton.

More Camps Needed

With 5,000 young players and singers now attending summer camps, an immeasurable stimulus is being given to music education which could probably come in no other way. But it is not enough. There should be fifty camps and 25,000 students in attendance each summer.

Like colleges, some prefer them large for facilities and diversity of courses, while others prefer the small camp of from 100 to 300 for close personal contact; but every music educator should urge as many of his pupils as possible to attend the camp of his choice this summer, and again next summer. The director should go, too.

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Director: "I never did like to play sharp keys."

Student: "What's the matter, afraid you'll cut your fingers?"—Charles Simpson, Silsbee, Texas.

Note—**One dollar will be paid for each item published in this column. Topics are limited to sayings or incidents involving music participants and/or matters pertaining to music. Preference will be given to those items which are vouched for as true and hitherto unpublished. Address "Just As You Say," c/o The Instrumentalist, Box 512, Glen Ellyn, Illinois.**

1947 SUMMER MUSIC CAMP AND CLINIC DIRECTORY

Name of Camp	Location	Director	Courses*	Weeks	Opening	Students	Tuition
Alabama, Univ. of	University, Ala.	Alton O'Steen	BOVET H&NonC	2	June 8	225	$25.00
All-Kansas	Emporia, Kans.	Orville J. Borchers	BOVEPT HC	4	June 4	400	$15.00—($5 1st wk. only)
Arrowbear	Arrowbear, Calif.	Fred Ohlendorf‡	BOEPT JHC	2	Dir.—June 23 J—June 29 HC—Aug. 17	80 each Session	$35.00
Deerwood-Adirondack†	Seranac Inn, N. Y.	Sherwood Kains‡	BOVEPTBr ADaDrOpJHC	9		150	
Egyptian	DuQuoin, Ill.	A. T. Atwood	BOVEPT BrDrJHC	2-4	June 16	335 each Session	2 wks. $50.00 4 wks. $95.00
Ernest Williams	Saugerties, N. Y.	Ernest S. Williams	BOVEPT RHC	6	June 30	200	$250.00
Foster, Stephen Collins	Richmond, Ky.	James E. Van Peursem	BOEPH	5	June 15	125	$75.00
Harp Colony of America	Camden, Maine	Carlos Salzedo‡	Harp JHC	16	June		
Mid-Western†	Lawrence, (U. of) Kans.	Russell L. Wiley					
National	Interlochen, Mich.	Joseph E. Maddy‡	BOVEPTARBa BrDrOpMJHC	8	June 22	1000	$300.00
Nebraska, Univ. of	Lincoln Nebr.	A. E. Westbrook David B. Foltz	BOVEPT RBrDrH	3	June 12	250	$55.00
New England	Oakland, Maine	Paul E. Wiggin‡	BOVEPT DrH	8	July 1	128	$300.00
Pacific	Stockton, Calif.	David T. Lawson	BOVEPT RBrOpHC	6	June 24	330	$165.00
Transylvania	Brevard, No. Car.	James C. Pfohl‡	BOVEPT ABrOpH	6½	June 26	150	$250.00
Western State	Gunnison, Colo.	F. Geo. Damson	BOVET BrJHC	2	Aug. 10	500	Stu.—$30.00 Dir.—$34.00
Wisconsin	Madison, Wis.	Leon L. Iltis	BOVEPTH	2	V—June 29 B—July 13 O—July 27	600	

*Courses: B-Band; O-Orchestra; V-Vocal, choral, etc.; E-Ensembles; P-Private lessons; T-Theory, harmony, composition, appreciation, etc.; A-Art; R-Radio; Ba-Ballet; Br-Broadcasting; Dr-Drama; Op-Operetta, operetta; M-Movies of camp life available; J-courses for younger children; H-High school courses; C-College and/or graduate courses.

†Information incomplete at time of going to press. Secure information from director.

‡Winter addresses: Fred Ohlendorf, 4463 Goldfield Ave., Long Beach 7, Calif. Sherwood Kains, University of Cincinnati, Ohio; Carlos Salzedo, 270 Riverside Drive, New York 25; Joseph E. Maddy, National Music Camp, Ann Arbor, Michigan; Paul E. Wiggin, 128 Hampton St., West Springfield, Mass.; James Christian Pfohl, Davidson, No. Car.

At some camps, private lessons and room and board are included in the tuition fee listed. Make inquiry.

"TOO LATE TO CLASSIFY"

The Chadron Park National Band Camp will be in session at Chadron, Nebraska, August 10-16, though the dates are tentative. Roy Peterson and Val Hill are co-directors. About 125 band students are expected.

Florida State College, Tallahassee, conducts a camp from late in July through August.

John B. Stetson University, DeLand, Florida, sponsors a three weeks camp beginning about the middle of June.

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Stringing Bowed Instruments

CHELSEA FRASER

ALTHOUGH every performer on a violin, viola, violoncello, or bass viol should know how to string up his or her instrument, the fact is that only a small percentage do it properly. This article should, therefore, be informative and helpful in securing the best results from strings.

Fig. 1 of the accompanying illustration is a plan view of a scroll with pegs inserted. In this case the peg heads are lettered for violin strings, but the arrangement will change for viola, cello, and bass, though the process of stringing will remain the same, with the strings running from treble to bass in uniform order. Thus the first peg on the right side will contain the finest string; the second peg on the same side, the next heaviest; the second peg on the left side, the next in weight; and the first peg on the left side, the heaviest string of all. This arrangement of the strings is absolutely necessary for their correct draw over the nut at the small end of the fingerboard.

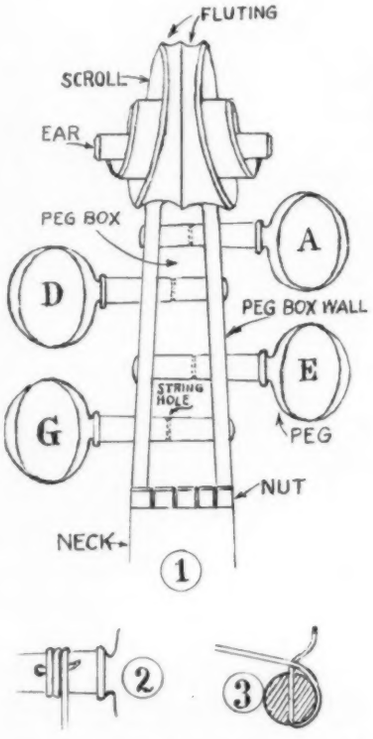
No Knots

The attaching of strings to pegs is of next importance. Under no circumstances should a knot be tied in the peg end of a string to keep it from slipping, for then it cannot be removed without cutting off the knot, which may make the string too short for use again. If a violin owner should be present when a repairman has to perform this operation on his instrument, he (the customer) would find the air blue with sulphurous fumes of condemnation and wish the earth would open up and swallow him. So if you want to preserve your dignity, *don't tie knots at the peg ends of your strings!* Nor should you worry if, when the repairman snips off the knot, he asks you to pay for a new string.

In completely restringing a bowed instrument, remove the bridge and attach strings in the order of their tonal pitch; that is, first peg on right side, second peg same side, second peg left side, and first peg left side. Thus, in the case of a violin, as illustrated, the stringing would be accomplished in the order of E, A, D, and G.

Hole Placement

The location of string holes in the pegs is important. Due to the wearing of pegs and their advancement in holes to bring the requisite frictional grip to keep them from slipping, in time peg holes will get out of postion in the peg-box. Each hole should come about $\frac{3}{16}$ inch from the inner side of the peg-box wall on the peg-head side, as shown in Fig. 1. If the string holes do not so occur, the old ones should be plugged up with a bit of wood whose ends are blackened with ink, then new holes bored in the proper position with a $\frac{1}{16}$-inch drill.



To attach a string, first connect it to the tailpiece, by loop if it has a loop, otherwise by a knot in the tailpiece slot. For solid wire strings, such as a violin E, a metal adjuster is desirable, so the fine wire will not cut into the tailpiece and render it worthless. Such an adjuster will also facilitate tuning.

Turn the proper peg so that its string hole will face upward. Insert the string until it strikes the bottom of the peg box. Turn the peg far enough toward you to bring the string end around the peg, and upward (Fig. 3), for you to grasp it with fingers, tweezers, or long-nosed pliers. Pull the end through about ¾ inch and bend it down on top of the peg in the direction of the peg-box wall. With finger or thumb of one hand, keep the protruding string end pressed against the peg, and with the other hand continue to turn the peg away from you until the coils of the string encircle the bent end of the string and hold it down. This locks the string against all slippage as long as tension on the string is maintained.

Set Bridge

Tighten the string, winding its coils in toward the peg-box wall (Fig. 2), and not piling one coil on another, until the string is taut enough along the fingerboard to hold the string in place. When all strings have thus been attached to the pegs, they should be relaxed sufficiently to set up the bridge under them, then again tightened by first bringing the outer strings to bridge-holding tension, and then taking up the slack in the two middle strings.

At this stage the bridge should be set at the correct string-length position for the type of instrument under treatment, also for the instrument's body length. If the instrument has been correctly made, the bridge will set on a line with the nearest f-hole notches. Tuning can then be accomplished.

When gut strings get old, their life can be renewed by rubbing neatsfoot oil, procurable at a druggist's, into them, then wiping off. This oil will also often stop rattling and buzzing of wire-wound gut strings which have undergone shrinkage.

Music Quiz

Mark each statement that is true with a "T" and each that is false with an "F." Score 5 for each correct answer. Excellent—90 or above. Good—80 or 85. Fair—70 or 75. Poor—below 70. Answers are on this page.

____ 1. The F alto clarinet is not a good instrument.
____ 2. The E♭ clarinet can play lower than the E♭ flute.
____ 3. A good sight-reader is always a good rhythm-reader.
____ 4. All instruments in the bass clef sound as written.
____ 5. When the bass trombone is changed to F it is not possible to play the usual seven positions.
____ 6. The horn in C part sounds as written.
____ 7. The E♭ horn part may become obsolete.
____ 8. The fifth string on a bass is usually tuned to C.
____ 9. One should always strike the bass drum a glancing blow downward.
____10. In fingering F# on the flute one should use the ring finger (third) of the right hand whenever possible.
____11. The mezzo-soprano clef has middle C on the second line.
____12. The sarrusophone is played with a double reed.
____13. The names of the strings of the violin and the bass are the same.
____14. Every advanced flutist should use the B♭ lever key.
____15. The original Sousaphone had the bell pointing to the side.
____16. The bell-front alto in E♭ is obsolete.
____17. It costs almost as much to engrave the score as the separate parts.
____18. Piano instruction books for young beginners are more attractive than those written for band and orchestral instruments.
____19. It takes fifty years for a copyright to expire.
____20. Lowering the temperature lowers the pitch of wind instruments.

Answers To The Music Quiz

1. F—The University of Illinois Band uses two F alto clarinets. Those who have heard a demonstration of these instruments contend that the F alto is superior to the commonly used one in E♭.
2. T—Where the flute can play only down to middle C (written) the clarinet continues to the low E.
3. T—The first requisite of a good sight-reader is that he be able to grasp the meaning of a rhythmic figure at sight.
4. F—The string bass as well as the contra-bassoon sound one octave lower than the written notes. When the bass clef is used for the French horn the notes sound a perfect fifth lower than the written notes except in a few rare instances of older music when the notes in the bass clef were written one octave lower than this.
5. T—Only six positions are then possible.
6. F—The notes sound one octave lower.
7. T—See article "THE TREBLE CLEF BRASS INSTRUMENTS" in this issue.
8. T—The commonly used school bass has only four strings.
9. F—Some experts prefer to use the upward stroke.
10. T—It is a common error to finger this note with the second finger.
11. T—With this clef, F horn music will sound-as-written.
12. T—The sarrusophone is made of brass and looks somewhat like a saxophone.
13. T—Violin strings are E, A, D, G; the strings of the bass are G, D, A, E.
14. F—Some fine professional players never use this key.
15. F—Originally (1898) Sousa used the bell-up model and he preferred this model to the later one (1908) with the bell-front.
16. F—Some band directors contend that the bell-front alto is the preferred instrument of the entire "horn" family for marching purposes.
17. T—There are as many notes on the score as on the combined separate parts.
18. T—It is time that we make materials for the young player more interesting.
19. F—a copyright is good for 28 years but it can be renewed so its life actually is 56 years.
20. T—Unfortunately the lowering of temperature does not lower the pitch of all the wind instruments the same amount.

TRANSYLVANIA MUSIC CAMP FALLS

(See story on page 20)

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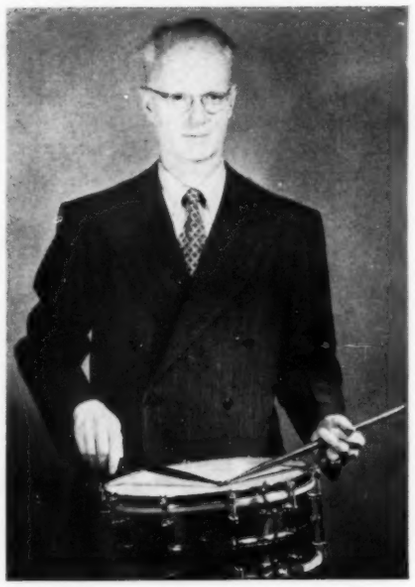


JOHN P. NOONAN
Illinois Wesleyan University, Bloomington

TEACHING THE RUDIMENTS

PERHAPS the easiest part of the drum teacher's task is teaching his students the drum rudiments. If the student is an average one and works even fairly hard during his practice periods he will in due time become reasonably proficient with all of the drum rudiments.

There is certainly nothing mysterious about the essential drum rudiments. While many teachers disagree upon the methods of teaching these fundamentals, they are nevertheless well established and well defined. Upon several different occasions I have known of young drummers who have secured books of rudiments, pads and sticks, and without any help at all worked the rudiments out remarkably well. In one of these cases the youngster, who had no knowledge of note values, even had figured those out pretty well and could do a creditable job on the first thirteen rudiments.

Unfortunately, the task of a teacher does not end at the point where the rudiments are well in hand, but rather his job has just started. He must now begin the application of these drum rudiments to musical forms—and that is a real job!

The bulk of drum students do not have the services of a specialist in drumming, so we will assume from this point on that the teacher is a band director whose own instrument is the trumpet, trombone, clarinet or any of the wind instruments.

Rhythm and Rudiments

This teacher should of course understand the drum rudiments, and, in general, their application. If he has not had any work along this line while in school he should, if at all possible, take a few lessons from a drum teacher during summer sessions, or attend a clinic session on percussion to "iron out" his ideas on the subject and to secure suggestions on a course of study for the drum student.

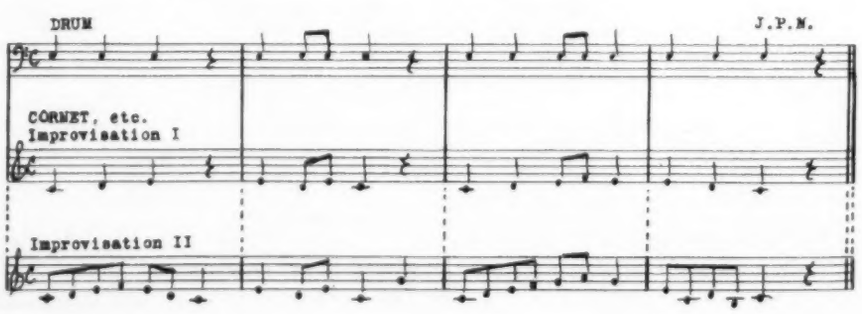
With an elementary drum method, the study of common time should be started at once, employing only single strokes as shown in illustration. Here is where the player of a wind instrument can really help the student. The teacher should improvise melodies to fit the drum part given, first playing the exact note values as given in the drum part, next filling in these parts, thus showing the drum student why he must count and be constantly alert. The manuscript example given below shows a sample drum part with two improvised melodies to be employed. I truly believe this to be a tremendous aid in drum teaching. It does several things: it helps the student with rhythm, accustoms the student to playing with someone, and keeps the *teacher* busy and interested!

Simultaneously with this rhythm study the rudiments should be started, with a careful explanation of what the long roll is, how it can be attained and put over the idea of the "imitation of sustentation"—explain how the drummer can not "hold" a tone, but can only imitate the effect, and why this imitation must be as perfect as possible. Keep your horn constantly at hand so the pupil can be shown what a certain rhythmic figuration sounds like. It is pretty certain that if he uses the orthodox sticking shown in the book, he will be correct.

Musical Terms

Next, stress dynamics—always keep after him about dynamics—explain to him carefully why he above all others in the band or orchestra must understand and use all shadings. Explain that the drummer has only rhythm to work with and that shadings are his greatest aid in making his playing interesting and musically correct.

Next, require him to learn a reasonable number of musical terms. Assign several each lesson to write out and define, so that he will know the meaning of *andante, presto,* etc.

Explain to him the basic patterns of conducting, in the common rhythms and allow him to "lead" a phrase or two while the teacher plays on the trumpet or trombone.

Then give him the upswing and downbeat only, in various rhythms and require him to count aloud the remainder of the measure. Explain to him how the speed of the upswing and downbeat plainly shows the tempo. Then require him to memorize the first two bars of each exercise so that he can watch the leader for absolute accuracy of tempo.

All of these things help in the development of drumming routine, and the earlier started the better. The average youngster today is pretty intelligent—don't talk "down" to him—talk to him like you would to an adult and try and keep abreast of his ideas.

Dance Bands

I believe it to be an excellent idea to encourage the drummer to play in every type of organization that uses drums: band, orchestra and dance band. The dance band offers a lot to the drummer.

Almost invariably the drum student likes to play in a dance unit and it certainly does no harm; it even helps him, for here he gets an opportunity to "play". The teacher can turn this to good stead by making the student write out some of the tom tom "licks," etc., so dear to the drummer's heart, and help him analyze some of the ideas he hears over the radio and on records.

Yes—indeed the rudiments are simple, when one considers all the other phases of turning out a good drummer.

Part of the task is to make as good a musician as possible out of the drum student. As early as is practicable start him on the bells and/or xylophone to further aid this idea of musicianship. This phase of the drummer's study is almost invariably neglected, but it should not be, for it is invaluable in his training. The student should really have this background for the ultimate study of the timpani.

Thus the drum teacher has a pretty well defined task ahead of him aside from teaching the mechanics of the drum rudiments, and the band leader can do an excellent job if he will employ the same methods used in teaching the other instruments, as affecting good musicianship.

When writing advertisers, please mention the INSTRUMENTALIST.

HARPER: HIGH SCHOOL BAND HISTORIAN

"The High School Band on Parade" is the title of an article in a recent issue of *North Carolina Education,* by James C. Harper. The author outlines the history of band development in the state from the beginning, evaluates the high school music contests, and extols the services of the school music organizations in World War II.

Harper is the well known director at Lenoir. His is the oldest high school band in the state which has been in continuous operation since it was organized in 1924. It has consistently taken part in all state and regional contests, electing to appear in Class A competitions although it is a Class C organization. The group has its own motion picture outfit, and records its public appearances for study and criticism. It travels widely in its own caravan of two buses and a truck. The total value of the college scholarships awarded to Lenoir students with band training amounts to above five times the total amount the school system has spent on the band.

The Lenoir band building is equipped with elevator shaft, air conditioning, sound equipment and communication system. It broadcasts from its own rooms, the acoustics of which are exceptional.

Captain Harper has held high offices in state, regional and national contest organizations, and is a member of the American Bandmasters Association.

There is no more colorful chapter in American educational history than that which will some day record the growth and development of the band and orchestra movement of the past twenty-five years. We have had the privilege of examining newspaper clippings, photographs, trophies, programs and various documents acquired by outstanding veteran directors who have made history.

These men are all modest and have no definite future plans for these priceless historical documents. It is our opinion that provision should be made for the permanent safe keeping of such records as have been collected by Mr. Harper (shown in picture) and others, for the benefit of generations to come.—R. C.

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MEET THE AUTHOR

Howard W. Deye is supervisor at Pendleton, Oregon, and director of the Pendleton Cowboy and Happy Canyon bands. Has taught many branches of music on all levels, beginning as student band organizer and director at Whitman college. Became a professional reed player. Was instrumental supervisor at Boise, Idaho. Graduate work at Northwestern and the University of Washington. Held offices in the Northwest Music Educators Conference. Conducts massed band and orchestra festivals and judges contests. Wrote master thesis: "Tone Production, Attack and Embouchure Building in Wind Instruments."

Elizabeth A. H. Green is instructor in music education in the University of Michigan and instructor in strings and orchestras, Ann Arbor public schools. Was head music and orchestra departments, public schools, Waterloo, Iowa, concert-master Waterloo Symphony Orchestra, and staff viola player, station WMT, Waterloo. Editor of "Fiddle Sessions," new book to be released by Words and Music, Inc. Graduate Wheaton College and Northwestern University. Pi Kappa Lambda honors.

A. D. Lekvold, associate professor of music education at Miami university, Oxford, Ohio, conducts the university band and the training school orchestra. President, Ohio Music Educators Association. Past president, Minnesota Bandmasters Association. His school bands and orchestras have won top ratings in three states (Ohio first in Regional). Education South Dakota State, McPhail School, and Columbia.

Clayton Wilson, pinch-hitting for George Waln this month, is instructor in woodwinds in the University of Texas and plays first oboe in the Austin Symphony Orchestra. Was supervisor in Peru, Illinois. Bachelor and master degrees from Northwestern University. Composer of "Nocturne for Symphonic Band," "Adagio for Clarinet and Strings" (first performed under Eric DeLamarter), and other notable works and arrangements. Plays ambitious annual oboe recitals. Member Phi Mu Alpha and A. F. of M. Pi Kappa Lambda.

Note—Brief biographies of our regular contributors have appeared in previous issues.

OHIO SUMMER CLINIC

Ohio University announces a two weeks (the first annual) summer band clinic-workshop June 16-29. Guest instructors will include Gerald R. Prescott and William D. Revelli.

FIRST TOUR

The Ohio University band will go on tour in eastern Ohio March 30 through April 2. Edwin Franko Goldman will be guest soloist. Daniel L. Martino is director.

Notes and Codas

By Joseph E. Maddy

THE BEST superintendent I ever knew frequently called me into his office and asked, "Why did you do this?" describing something he had seen in a music class. The first time I answered "Because it is accepted practice in music teaching."

"Answer my question," he demanded. "Why did *you* do it? What did it accomplish?"

After that I was on my guard, and my teaching improved immeasurably, for I knew I had to give a logical reason for every device I used in teaching. Let's apply that test to the music teaching we see on all sides.

Many of the most interesting items in the modern magazine are short. Do you have an idea that is practical or novel? Write it out (1) like a 50-word telegram, (2) rephrase it in good English (but keep it short and to the point!), and (3) mail it to Notes and Codas Editor, The *Instrumentalist,* Drawer 512, Glen Ellyn, Illinois.

Why do school bands and orchestras spend a lot of time tuning up before rehearsals and performances? What does it accomplish? Most competition judges will agree that the group that spends the most time tuning up before performing usually plays the worst out of tune.

Few bands play in better tune than the University of Illinois Concert Band which spends no time tuning together. Professor Harding learned long ago that it was only necessary to tune the instruments thoroughly at the beginning of a semester, then require the players to "tune up on every tone they played" thereafter.

Listen to all that chatter about changing temperatures affecting the instruments—and all that. Nonsense. What actually happens is something entirely different from the general belief.

We all know that a metal tube (musical instrument) actually expands when it becomes warmer. We also know that a longer tube produces a lower tone when played. Agree? Then why is it that a cold instrument plays flat and must be warmed up to raise the pitch?

I failed to get the answer from any musician (and I've asked hundreds), nor even from several well known acousticians. But an old physics professor who knew nothing about music gave me the answer without a moment's hesitation. "Why," he said, "because heated air travels faster." We knew that, too, but we never thought of connecting that fact with musical performance.

It is the air inside the instrument that shapes the tone, and the rapidity with which air travels (vibrates) at different temperatures varies in much greater proportion than contraction and expansion of the tubes of the instruments,—so much so that very little consideration need be given to the expansion and contraction of the instrument. Harding realized this.

Our bands and orchestras usually perform in rooms heated to approximately 70 degrees. So the instruments should be tuned individually so they are in tune with themselves and with one another, at this temperature. Then mark the slides and keep them at the marked places and no other tuning need be done during the season. If the group plays in a cold place the tuning will still be good, for it is the temperature of the air that determines the pitch. Of course it is necessary to warm up the instruments to body temperature before they can be played in tune.

KENTUCKY CLINIC

Approximately seventy-five Kentucky band and orchestra directors assembled at Louisville on January 18, for the first meeting of the KBODA since before the war. Of primary interest was the selection of numbers to be used in the Kentucky State Music Festival district and state contests. A clinic band of ninety pieces was assembled for the occasion from Greater Louisville, directed by J. A. Gramelspacher, Indiana State Teachers College, Peru, Indiana.

The cliinc band was organized by the following Louisville directors: James R. Elliot, Delbert Hoon and Ernest Lyons. Officers of the association are James E. Van Peursem, Richmond, President; Chester Travelstead, Lexington, secretary; Miss Fannie Stoll, Louisville, treasurer; and Dean Dowdy, Madisonville, vice-president.

From Our Readers

"I want to compliment you on the INSTRUMENTALIST. I take and have taken a great many magazines. If I had to discontinue all music magazines but two, I would keep yours and the Opera News. You are doing a superb job and I earnestly wish you every success."—Irving Tallmadge, Maywood, Illinois.

"Your magazine is super. Couldn't you put it out monthly?" — William Bell, Leavittsburg, Ohio.

"Your magazine is the most, in fact the only practical one of its sort I have ever seen."—Daniel N. Perkins, Garden City, New York.

"This is the best magazine of its kind I have had the pleasure of reading."—Keith Collins, Sikeston, Missouri.

"Among all other music magazines, The INSTRUMENTALIST offers me much more helpful information and suggestions."—Michael Augustin, Jr., Lansford, Pa.

I've been looking for a practical magazine like this for a long time.—Donald Graff, DuBois, Pa.

Chuck full of everything inspiring and interesting.—Harold M. Johnson, Gary, Ind.

My sincere congratulations on the best magazine for the instrumental director. I will endeavor to publicize it . . . long live the Instrumentalist.—Paul Schmidt, Chicago, Ill.

It fills a real need! Good luck.—Wm. E. Knuth, San Francisco, Calif.

It is, in my opinion, a mistake to waste magazine space with the listing of materials. —C. B. Righter, Iowa City, Ia.

I particularly like the listing of materials. It's the practical angle of the whole magazine that appeals to me tremendously.—Paul Van Bodegraven, Columbia, Mo.

Refreshing . . . Very useful and important material for music educators.—David Mattern, Ann Arbor, Mich.

I have never received so much for my money in music journals . . . Mr. Administrator was read by our superintendent with good comment by him.—Carl Huffman, Harvard, Ill.

I like the practical trend . . . we do not need highbrow articles to tell us how wonderful we are . . . can use to better advantage more bassoon fingering, for example.—Carroll H. Vance, Fairport, Ky.

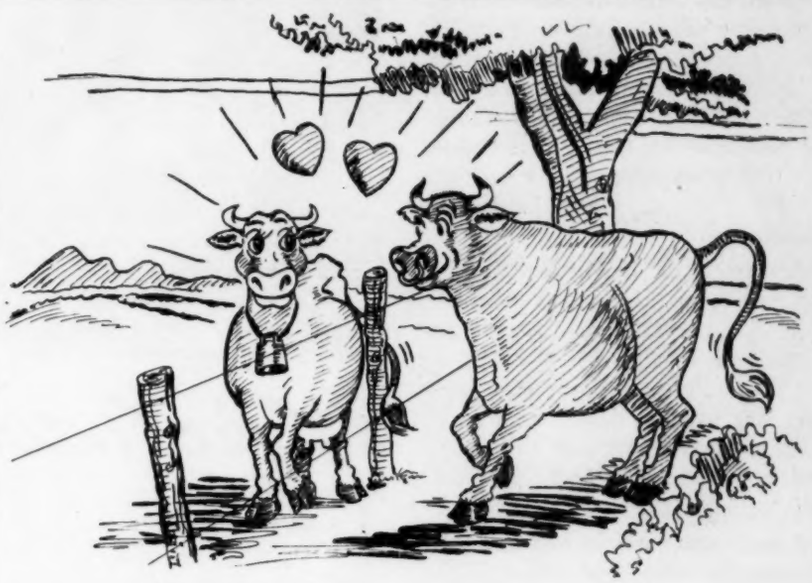
ABOUT MR. CHURCH

To argue as Mr. Church does that "use of the head and shoulders . . . tends to negate . . . the beauty of the music" is not consistent. . . . To the purist in music anything that the conductor does physically is of little or no consequence because the performance of the group is judged entirely on the basis of its auditory effect. . . .

An orchestra or band response, especially in school or community performances, reflects the attitude and demeanor of the conductor. If the director assumes a ramrod position and phlegmatically moves his arm or hand up and down, the performance on the part of the musicians is bound to be cold and uninteresting. Just recently, Eugene Ormandy strained some shoulder and back ligaments for the second time and not long ago Sir Thomas Beecham fell from the podium and broke a leg. Stokowski's unique use of his hands and Fritz Reiner's massive physical attitude are directly responsible for the types of performance which they produce respectively.

Mr. Church says that "Too frequently one attends performances which lose much of their artistic value through the ungraceful picture presented by the conductor". I wonder if it could be argued that the conductor is to appear delicate and graceful in the production of a passage which is musically to sound gigantic, metallic or ponderous. As a matter of fact many interpretive conducting movements must necessarily, when analyzed apart from their intent and purpose, seem grotesque and meaningless. Those who are interested in conducting, it seems to me should always be delighted when they discover that a conductor produces a vibrant, artistic performance through the use of an arm, body or facial gesture, which is unorthodox but startlingly effective.—David Gornston, New York, N. Y.

WHAT IS A SLUNK?



THE INSTRUMENTALIST — Joe Bosky

A "slunk" is a slink. A slink is an unborn calf. Slunk skins are considered excellent for the snare (bottom) side of the drum. Some players prefer slunk heads for the batter (top) side, but as a rule they are considered too weak for this purpose.

SUBSCRIPTIONS

New subscriptions may begin with the current or next succeeding issue. The mounting demand for back copies makes it necessary to make a charge of 50c for "Volume I, Number 1," as that issue has become a collectors' item and the supply is almost exhausted. If you wish the November-December issue, kindly add 30c to the amount of your subscription, as the call for that issue is also mounting beyond anticipated demand.

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RADIO EDUCATION

"Radio Equipment for Every School" is the title of an article by Tracy F. Tyler, associate professor of education in the University of Minnesota, and editor of the *Journal of the Association for Education by Radio*. The article appeared in the May (1946) issue of the *Phi Delta Kappan*, a journal of education.

Apparently the last national survey was the one made by Koon and Noble in 1936.[1] It revealed that 14 per cent of the nation's schools had radios at that time. Since practically no equipment was acquired during the war, it seems unlikely to suppose that more than 25 per cent of schools today are radio equipped.

A study was made in March, 1941, covering the schools of Ohio.[2] This study revealed that 54.6 per cent of Ohio schools had radios; 11.5 per cent had central sound systems; 37.4 per cent had equipment for playing recordings; 7.6 per cent had transcription players; and 4.6 per cent had recorders. In interpreting these figures, it should be borne in mind that Ohio is one of the leading states in the classroom use of radio. Undoubtedly the average state would be far below Ohio's figures even today.

Equipping the nation's schools adequately with radio apparatus should not be too difficult. When the average family finds a radio more essential than a telephone, a bathtub, or an automobile; when society has reached the point where the average individual devotes an hour a week to the movies, five hours to reading newspapers and magazines, and twenty-five hours to the radio; is there likely to be any criticism of a school because it provides adequate radio facilities for the education of the community's young people?

The purchase of a recorder may involve too great an expenditure for the very small school system. The larger schools and those of medium size will find its advantages well repay the initial outlay. Wisdom would dictate the purchase of a professional model.

[1]Cline M. Koon and Allen W. Noble. *National Visual Education Directory*. Washington, D. C.: American Council on Education, 1936, p. 12.

[2]Seerley Reid. "Radio in the Schools of Ohio." Educational Research Bulletin: 21: 115-48; May 13, 1942.

The Interlochen List

THE INTERLOCHEN LIST has been quoted from time to time in these pages. Readers' comments pronounce it the largest and finest listing of ensemble materials available. It includes numbers suitable and graded for elementary, high school and college levels. Titles of many significant historical works are found here, as well as new compositions now in press.

The list is not limited to contest material, but includes suggestions for programs and for teaching. All normal combinations are represented, as well as many useful but neglected ensemble formations. Of more than passing interest are the brass choir numbers, and the mixed, or string-wind selections.

The complete list may be secured without charge from the National Music Camp, Ann Arbor, Michigan (summer address, Interlochen, Michigan).

Music for Brass Choir

Bach-Gordon	Five Pieces for Brass Choir Trumpets 1, 2; French horns 1, 2; Trombone; Timpani; Snare Drum.	Wit	II-III
Wagner-Fitzgerald	Chorale from Act III, "Die Meistersinger" Cornets 1, 2, 3; Trumpets 1, 2, 3; French horns 1, 2, 3, 4; Trombones 1, 2, 3, 4; Baritones 1, 2; Tubas 1, 2.	BF	II-III
Miller, R. D.	Sinfonietta for Brass Choir, Op. 13 Cornets 1, 2, 3; Trumpets 1, 2; French horns 1, 2, 3, 4; Trombones 1, 2, 3; Baritones 1, 2; Tuba.	Bel	IV
Wagner-Fitzgerald	Prize Song and Finale, from "Die Meistersinger" Cornets 1, 2, 3; Trumpets 1, 2, 3; French horns 1, 2, 3, 4; Trombones 1, 2, 3, 4; Baritones 1, 2; Tubas.	BF	IV
Tschaikowsky-Corley	Romance, Op. 5 Cornets 1, 2, 3, 4; Trombones 1, 2, 3; Baritones 1, 2; Tuba; Timpani; Cymbals. (French horns may substitute for Trombones 1, 2)	King	V
Wagner-Fitzgerald	Vorspiel and Chorale from Act 1, "Die Meistersinger" Cornets 1, 2, 3; Trumpets 1, 2, 3; French horns 1, 2, 3, 4; Trombones 1, 2, 3, 4; Baritones 1, 2; Tubas 1, 2.	BF	V
Wagner-King	Die Meistersinger: Introduction to Act III Cornets 1, 2; Trombones 1, 2, 3; (French horns may substitute for Trombones 1, 2) Baritones 1, 2; Tuba.	King	V

THE INTERLOCHEN LIST — *(from preceding page)*

String-Wind Ensembles

	Clarinet and String Quartet		
Mozart	Quintet in A, K581 (clar. in A)	AMP	IV-V
Mozart	Same, transposed to B-flat (Clar. in Bb)	CB	IV-V
Brahms	Quintet in B minor, Op. 115 (clar. in A)	Pa	VI
Brahms	Same, transposed to C minor (Clar. in Bb)	CB	VI
	Clarinet, violin, viola, cello		
Kreutzer, K.	Andante Grazioso from Quartet in Eb	Alf	III-IV
Stamitz	Quartet in Eb, Op. 8, No. 4	CB	III-IV
	Clarinet, two violins, cello		
Miller, R. D.	Quartet No. 3 (movements published separately)		
	(1) Lively Mood	Bel	IV
	(2) Quiet Simplicity	Bel	IV
	(3) Martial Spirit	Bel	IV
	Flute and String Quartet		
Bornschein	Prankish Pan	Wit	III-IV
Harris, Roy	4 Minuets 20 Seconds	Mil	IV
Boccherini	Concerto for Flute and Strings	And	V
Van Vactor	Quintet	GS	V-VI
Beach, Mrs. H. H. A.	Theme and Variations, Op. 80	GS	VI
Kennan	Night Soliloquy (plus piano)	East	VI
Rogers	Soliloquy	CF	VI
	Flute, Violin, Viola, Cello		
Mozart	Quartet in A, K298	CB	III
Bach, J. C.	Quartets I, III, V, Op. 8	CB	III-IV
Schubert-Urban	Cradle Song	Mil	III-IV
Benedict	Quartet in D minor, Op. 21	Mil	IV
Mozart	Quartet in D, K285	CB	IV
Mozart	Quartet in C, K631	CB	IV
	Oboe and String Quartet		
Milford	Suite in D minor, Op. 8	Ox (CF)	IV-V
Boughton	Concerto for Oboe and Strings	BH	VI
Barlow	The Winters Passed	CF	VI
Cimerosa-Britten	Concerto in C Minor	BH	VI
	Oboe, Violin, Viola, Cello		
Mozart	Quartet in F, K370	And	V
	Bassoon and Strings		
Phillips	Concert Piece	CF	VI

For trombone quartet suggestions, see pages 20-21 of the November-December issue of The INSTRUMENTALIST (page 10 of the complete Interlochen List).

FILM TELLS "STORY OF THE VIOLIN"

The one-reel (12 minutes) 16 mm sound film "The Story of the Violin" is good appreciation and instructional material for all groups, good propaganda for any, and inspiring and refreshing to lovers of the strings.

The film tells the story of the instruments of the violin family, their precursors, and their obsolete cousins. Close-ups of details and processes in construction are shown. There is a snatch of nice ensemble, and Jacques Thibaud does a bit of fine playing at the end. Reviewed by courtesy of Hoffberg Productions, Inc., 620 Ninth Avenue, New York 18.

G. SCHIRMER

Nathan Broder has taken over the supervision of Schirmer's Symphonic Orchestra department, in addition to his duties as manager of the publication department. He has been responsible for the growth of Schirmer's rental department during the past eight years.

Broder is instructor in music history, Columbia University, and has been a contributor to Grove's dictionary.

John Verrall has been appointed Schirmer's editor for band and orchestra music. He was awarded a Guggenheim fellowship for composition last year.

DAVID GORNSTON

David Gornston of New York is appearing as guest conductor at Wilson High School, Youngstown, Ohio, March 12, and has been invited to conduct the clinic on methods at the all-state band festival in Lebanon, Pennsylvania, March 14.

ERRATA

On page nine, column three of our January-February issue, three compositions were listed as Belwin publications which are Boosey & Hawkes copyrights. They are:

Concertina, Chaminade.
Nocturne and Allegro Scherzando, Gaubert.
Cantabile and Presto, Enesco.

In the Interlochen List, under brass duets, the Concert Duets by Blazaevich were accredited to Leeds. They are published by the Russian-American Music Publishers, Inc.

LISTEN

Radio - Records - Films

MOTION PICTURE producers in France and England have been making pictures based on the lives of great composers. Two examples are Elgar and Moussorgsky. The initial research on the Elgar story is being carried out in collaboration with the composer's daughter.

Darius Milhaud, after scoring eighteen films in France, is now in Hollywood working on the score of the *Private Affairs of Bel Ami*. This is scheduled for presentation in February. (Milhaud is head of the music department of Mills College, Oakland, California).

Carnegie Hall is the title of a coming film, in which the orchestral performances were led by Bruno Walter, Leopold Stokowsky and Walter Damrosch, featuring Piatigorsky and other soloists and the Vatican choir.

Humoresque

Humoresque has a score arranged and conducted by Franz Waxman. Included are excerpts from Lalo, Tschaikowsky, Gershwin, Brahms, Wagner, Bizet, Sarasate, Rimsky-Korsakoff, and Dvorak's "Humoresque." There are two fantasias for violin and orchestra, based on "Carmen" and "Tristan and Isolde." The former was recently performed over the radio with Heifetz and the Telephone Hour orchestra. Two recording companies are reported as planning releases of the Carmen fantasia. In the Wagner fantasia, Isaac Stern performs "off stage," while John Garfield does a wonderful job of "pretending" to play the violin in the picture.

"The remake of *Humoresque* is another step in the direction of putting great music on the screen," comments Sigmund Spaeth. "At the close of that picture Joan Crawford is seen walking along the beach at night, obviously contemplating suicide. Not a word is spoken but the music of Isolde's 'Love-Death' maintains the mood and preserves a high dramatic level throughout."

Music in the Movies

Condensed from

*FILM MUSIC NOTES**

Recommended

Films recently released and recommended for their musical interest by the National Council include *Margie*, with music by Alfred Newman, Charles Henderson and Herbert Taylor, a comedy of high school days in the late twenties, filled with songs and dances of the period, the music being the major attraction; *Undercurrent*, with music by Herbert Stothart, an excerpt from Brahms' Third Symphony being a factor in the plot; and *Melody of Youth* with music by Merenblum's California Junior Symphony orchestra, including the Blue Danube, the Rienzi Overture, Beautiful Dreamer, Washington Post March and a Vivaldi Concerto. This orchestra has appeared in other motion pictures, such as *They Shall Have Music* with Heifetz, *There's Magic in Music*, and several shorts. The personnel of the orchestra consists of young people from the lower grammar grades up to high school, and a few college students.

Some other films recommended by the committee are *Lady in the Lake, Magnificent Doll, Song of the South, My Brother Talks to Horses, Strange Woman, Razor's Edge*, and *The Verdict*. See *Film Music Notes* for details and other titles.

**Film Music Notes*, official organ of the National Film Music Council, is issued at 250 East Forty-third Street, New York 17, $2.00 per year, September to May. Information on the sale or rental of 16 mm films may be obtained from the Council.

Music and records from many of the above films are available, including Rachmaninoff's Second Concerto, by Artur Rubinstein (*I've Always Loved You*); themes from this Concerto by the two-piano team Arthur Whittemore and Jack Lowe and the NBC Orchestra (Victor); and the Black Key Etude, Chopin, and Malaguena, Ernest Lecuona, as played by Oscar Levant in *Humoresque* (Columbia).

New School Films

Instruments of the Orchestra has been released in England. It is a young person's guide to the orchestra, presenting the London Symphony Orchestra conducted by Dr. Malcolm Sargent. The film demonstrates in pictures and sound the instruments and sections of the modern orchestra. Interesting, and produced with all the technical polish of a full-scale commercial short. A set of phonograph records has been issued in conjunction with the picture, and the lay-out of the recordings gives the plan of the musical presentation.

Myra Hess is another British title featuring the well-known concert pianist in a film ideal for music clubs and appreciation classes, presenting Beethoven's Piano Sonata in F Minor, Appassionata.

United World Films, Inc., is the name of a new company formed for the purpose of producing and distributing entertainment, educational and religious films. This company will take over the 6,000 subjects of the Bell & Howell Filmosound library.

"I believe that film music is capable of becoming, and to a certain extent already is, a fine art."

—R. Vaughan Williams

WOODWIND clinic

CLAYTON WILSON
University of Texas

The Oboe

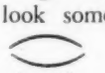
THE THREE elements necessary in order to produce an oboe tone are: an oboe reed, an oboe, and an oboist. The purpose of this article is to offer practical suggestions which will help all three elements work together to produce the best results with the least amount of wasted energy.

THE OBOE REED

The following items should be taken into consideration when selecting an oboe reed:

1. The finest reeds are guaranteed either by their maker or his retailer, therefore it is no longer necessary to purchase six oboe reeds in the hope that one or two of them will work suitably.

2. Choose a reed that looks good to the eye. We all know that the color of the binding or the nail polish has nothing to do with the reed's quality, but well-cut cane carefully bound is a sign of fine craftsmanship, and the latter is a good guarantee as to that reed's performing abilities.

3. A good reed will have cane tips that look something like this when dry: 

4. Avoid:

(a) jagged edges inside the metal tube (look through the cork end of the reed while facing the light).

(b) inaccurate alignment of cane and tube (the oval shaped opening at the small end of the tube should be parallel to the oval shaped opening between the cane tips).

(c) tiny cracks in the cane which appear most frequently close to the binding.

(d) a "feathered" appearance of the cane tips and slivers of cane at the sides of the reed.

(e) cane tips which are flat like this when dry:

(f) an offset cane which looks like this:

Oboe reeds will respond quicker and last longer if they are soaked in water instead of saliva. Dip the cane in water, remove and place the reed in a safe spot while the cane soaks in the film of water which clings to it. (If the reed is left in the water to soak, the bladder skin will come off. Overly long soaking will also take the life out of the reed and the cane will become swollen like any waterlogged piece of wood.) Oboe reeds should be cleaned about once a week by placing the cane tips of the reed in water and gently sloshing a soft feather (about three to four inches in length) up and down through the reed. The motions used for cleaning the reed are similar to those used in swabbing out the upper joint of the oboe; careful handling is necessary, however, lest the feather's scales tear into the grains of the wood at the tips of the cane.

Stiffness of an oboe reed can be partially corrected by pressing the two canes together. Softness can be temporarily corrected by pressing the canes at their sides, thus causing them to bulge slightly. Both of the above operations should take place when the reed is *thoroughly* moist, using the thumb and first finger of a steady hand, and pressing about half way between the tip and base of the cane. These corrective manipulations will probably be fatal if performed when the reed is dry, or if the pressure point is too close to the tip or base of the cane. When storing an oboe reed, let it dry thoroughly before replacing it in its case or individual container.

Actual alteration of reeds through trimming and refacing is not mentioned in this article because of lack of space. If you have questions concerning the altering of oboe reeds and will send them to the author, he will be glad to offer helpful suggestions.

THE OBOE

The following items should be taken into consideration when selecting an oboe:

1. Avoid oboes that have previously cracked (even though repaired), for old cracks have a tendency to open up again or extend into longer cracks.

2. Avoid misfit joints by looking through the assembled oboe (large end towards you) and checking to see that the joints do not jut into the smooth surface of the bore.

3. Avoid rough spots in the bore which look as though the grains of the wood had been "pulled" instead of cut smoothly.

4. Most professional oboists use Conservatory system fingering with plateau keys in preference to ring keys. The Military system of fingering can be recognized (and thus avoided) by the right-hand side keys for C and B-flat. The plateau keys offer more alternate fingerings and allow a much more comfortable right hand position because the index finger is not strained to "rear back" to cover a large open hole.

5. Avoid the automatic octave key because the added mechanism (which makes the second octave hole open automatically when going from G to A) gets out of adjustment very easily. It is this same principle of mechanism which makes alto and bass clarinets such "touchy" instruments.

6. Selection of a left hand "F" key is recommended as its use will make a large percentage of forked F's unnecessary, and the latter fingering is well known as a troublemaker, both tonally and technically.

Cleaning

We all know that an oboe needs to be swabbed out after each use. There is some conjecture, however, as to the best methods and materials to be used. It is wise to avoid using the tufted wire swabs for they will eventually scratch the small bore of the upper joint. For cleaning this upper joint, use a turkey tail feather (pushing it feathered end first into the large end of the bore and straightening out the feather's scales after each use), or build yourself a slender edition of a chamois clarinet swab. For cleaning the lower joint and bell, use a regular chamois clarinet swab minus the brush.

Great care must be taken to handle an oboe properly when putting it together and taking it apart lest the delicate mechanism be bent by careless pressure or force. When joining the two large sections, grasp the upper joint near its small end, and grasp the lower joint near its large end; then, being careful to avoid a "rocking" motion, twist the joints together slowly while keeping a watchful eye on the connecting flanges. When adding the bell, grasp the lower joint with the fingertips directly on its main finger holes, being careful to avoid pressure on the side shafts, and keeping another watchful eye on the connecting flange. When taking an oboe apart, the sections are held in the same manner as when putting it together.

For further suggestions on the care of oboes the author refers you to Osmund Gihle's excellent articles in THE INSTRUMENTALIST on "The Care and Repair of Instruments."

THE OBOIST

Seriously and humorously, two general assurances should be made concerning your oboe students. Seriously, the director must assure himself that his oboists possess an excellent sense of hearing, and humorously, he must assure them that the popular saying about oboists is probably not true.

The following suggestions should help your oboists to avoid technical difficulties caused by awkward hand movement.

1. Let the fingers approach the instrument at a slight downward angle rather than a direct right angle; thus, when all holes are covered, the ring finger in each hand is almost straight and the other fingers are more curved.

2. The right thumb should support the oboe by contacting the thumb-rest at the side of the thumb near the nail rather than squarely against the thumb knuckle.

3. "Home plate" for the index finger of the left hand should be the half-hole and *not* the full-hole. Cleaner technical facility will result if the finger is set low and rolled up to cover the full-hole rather than set high and rolled down to open the half-hole.

Embouchure

Perhaps the most controversial issue in oboe playing is that of embouchure, for the latter varies widely in three main categories: the angle and amount of reed insertion, the amount of tooth support to the lips, and the actual muscular use of the lips. In the opinion of the author, oboists who use commercial reeds will get better results if they place slightly more than half the cane inside the mouth at almost a right angle to the face (head inclined) with the pressure evenly distributed between the two lips. With the lips (neither stretched nor puckered) rolled in over the teeth, insert the reed and close the lips around it, being careful to avoid a feeling of up and down pressure only. Strive for a feeling of pushing in around the reed from all sides while using a *minimum* of tooth support or biting. Excessive tooth support, as with widely stretched lips, leads to production of a piercing nasal tone, whereas lips pushing towards the reed and breath support substituted for tooth support will help to produce a full round tone. A slight pressure against the upper lip should help reluctant low tones to speak, and an excessive "grunt" of breath should help to open up the pinched tones above high C. Listed below are some embouchure faults with reasons for avoiding them.

1. Avoid air pockets between gums and lips and in cheeks, for they will lead to muscular strain as well as instability of tone control.

2. Avoid smiling, for this stretches the lips thinly (and painfully) over the teeth and offers little actual muscular embouchure in direct contact with the reed.

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3. Avoid insertion of just the tip of the reed in the mouth, for this leads to a buzzy quality of tone and a limited higher range.

4. Avoid insertion of all the cane in the mouth, for this leads to a honky quality of tone and makes articulation very awkward.

5. Avoid using other than the most fleshy part of the lips against the reed, for this fleshiness (which is usually in the direct center of the lips) is the muscular basis on which a good embouchure is formed.

6. Avoid tooth support for the lips (biting) except when necessary to aid a young or tired embouchure, for excessive tooth support will not allow the reed to vibrate freely and will cramp an otherwise full tone.

Breathing

Even oboists have to breathe regularly in order to remain alive and the normal process in inhalation and exhalation must continue *during* their actual performing. Most wind instruments consume enough breath during tone production to take care of all necessary exhalation; oboe tone production, however, consumes such a small amount of breath that oboists find further exhalation absolutely necessary. Since it is possible for an oboist to play a phrase immediately after exhalation and *without* inhalation, he finds it time-saving as well as more healthful to inhale before one phrase and exhale before the following phrase. Breathing in this way enables oboists to breathe more quickly, and in a manner more nearly resembling natural inhalation and exhalation. (Long phrases without intermittent rests are nowhere more evident in oboe repertoire than in Schumann's, "Three Romances", and oboists will find that application of the breathing process described above helps to keep the continuous flow of the music uninterrupted by breathing gasps). Since oboe tone production consumes so little breath, the oboist will find that much breath always remains in the lungs, and, being gradually "deoxygenized", becomes stale. If the oboist will take slow *deep* breaths during measures of rest, he will find that this pulls fresh air, full of oxygen, down into the bottom of the lungs, thus enabling him to play longer phrases before feeling the need for exhalation.

It is also helpful for the oboist to have a feeling of "breath-push" as this helps to open up the tone and give it a singing vibrant quality. Although a minimum *amount* of breath is consumed in oboe tone production, this does not mean that a minimum *force* of breath should be used.

In the matter of articulation, it is helpful to think of the tongue as lightly releasing the pent-up breath rather than striking the reed and exploding the breath. The top of the tongue (very near its tip) is placed lightly against the extreme tip of the bottom piece of cane and the breath is released with a "tuh" sound. Regardless of the dynamic level, all tongue motions should feel very short, light, and (paradoxically enough) relaxed. Striking the reed hard when playing *forte* will lessen the speed and accuracy of the tongue because of the added muscular tension. It is essential that the oboist avoid using the extreme tip of his tongue against the two tips of the cane, for this not only causes twice the necessary friction, but places the tongue in an awkward position and produces an unnecessary noise at the beginning of each tone.

The author will be glad to answer your questions concerning reed making, repertoire, study materials, the function of seldom-used keys, alternate fingerings and other matters of interest.

By George Waln

OBOE SOLOS

For Contest and Concert

GRADES II-III

Bakaleinikoff—Elegy, A Danse....*Belwin*
Easy keys, easy range, melodious, interesting.

Bizet—Aragonaise from "Carmen"..*Fischer*
Range to high D, striking rhythm and melody.

Cohen, Sol—Arioso .....*Belwin*
Range to high C, melodic favorite.

GRADES IV-V

Handel—Concerto Grosso #8 in B♭ .....*Andraud*
Adagio-Allegro-Siciliana-Vivace. Fine music.

Krenek—Two Themes by Handel..*Belwin*
Andante-Allegretto

Guilhaud—First Concertino .....*Rubank*
Suitable contest solo for good player.

Godard—Legende Pastorale .....*Gamble*
Beautiful melody and nice technic. Good contest solo.

Still, Wm. Grant—Incantation and Dance .....*Fischer*
Recent publication. Interesting.

GRADE VI

de Grandval—Concerto .....*Andraud*
Fine number. Difficult.

Mozart-Desportes—Concertino ...*Andraud*

WHY PLAY A MUSICAL INSTRUMENT?

Dr. P. Boynton made a national survey of thousands of boys and girls and significantly discovered that those whose hobbies were "studying" and "playing a musical instrument" scored higher on dependability and reliability than those whose hobbies were "clubs," "social dancing" and other hobbies or no hobbies.

Playing an instrument in an ensemble, orchestra or band requires a high degree of cooperation, give-and-take, and fair play. The ego is submerged in a democratic ensemble striving to achieve a common and worthwhile goal of playing beautiful music. Every participant is constantly aware of the need for dependability and reliability in the balancing of every chord, the starting and finishing of every phrase, yes, in the playing of every single tone.

If a man or a woman is dependable and reliable we can overlook other shortcomings, but if he is not dependable and not reliable *there are few assets that will compensate for them. Dependability and reliability* ratings are a standard part of personal recommendations.

MUSIC MAKES HENS LAY

The proprietor and inventor of the largest industrial mechanical poultry raising outfit at Trenton, New Jersey, where in air-conditioned poultry houses thousands of hens become part of a mechanical egg producing plant, has made a discovery whereby the production of eggs is raised five per cent if the hens are submitted to selected music played on a phonograph. The next scientific speculation will be, "Do these musical eggs make the customers more musical?"

—The Etude

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MUSIC Reviewed

By George C. Wilson

BAND

Symphonie Moderne, on a theme by Max Rabinowitsch, composed by Max Steiner, scored for band by Frank Marsales. Remick. Set A, $7.50; B, $6.00; conductor's score, $1.25.

In first publishing the orchestration of this work the publishers made available to the public a fine piece of music taken directly from a motion picture score. We should have more of this music for our bands and orchestras. Now, in an excellent transcription, this music is available for the concert band. The work contains an important solo piano part. The parts are demanding in every sense. The key is the same as the orchestra score. The number will require a Class A or advanced college band for adequate performance. Playing time, 7¼ minutes.

Fantasy and Fugue on "Oh Susanna," Lucien Cailliet. Mills. Symphonic band, $6.00; full, $4.50.

A brilliant piece in the style of a fantasy and a fugue. It is well written, as Cailliet's scores usually are, requiring advanced Class A or College technique. If you have not tired of arrangements of Stephen Foster's music you will like this.

Etude Caprice for clarinet solo and band, Moszkowski, arranged by George Waln. Belwin.

Scored by one of our finest authorities on woodwinds, this is a piece in perpetual motion style for the solo clarinet. The band accompaniment parts are easy, of Class C difficulty. Solo part requires a player with a facile and smooth technic. This should prove popular with young bands who wish to display the technic of an advanced clarinetist.

March Modernistic, Michael Edwards, Mills. Symphonic band, $5.00; full, $3.50.

A four beat march of Class C or B grade. There is harmonic interest; the consistant use of consecutive 9th and augmented harmonies, however, creates a somewhat monotonous color. Excellent reading practice because of the abundance of accidentals involved.

Ave Maria, Arcadelt-Liszt, transcribed for band by Russell Harvey. Elkan-Vogel. Symphonic band, $3.50; full, $2.00; score, 50c.

A well scored band transcription of the Liszt arrangement of this beautiful choral number. The key is easy, rhythms are simple, technical demands are limited. It will require good pitch discrimination, however, especially in the high reeds which are required to play some passages alone. Can be played by a good Class C band. It is excellent music. The proof reader must have missed the last chord in the score!

Overture Felicitas, Robert W. Muller. Barnhouse. Symphonic, $6.50; concert, $5.00.

A bright overture that young bands will enjoy. There is rhythmic interest and harmonic appeal, and the technical requirements are just right for the Class C band.

Rendezvous with Destiny Overture, Carl Frangkiser. Carl Fischer. Symphonic, $7.00; full, $4.00.

A dandy overture for Class C bands in the best Frangkiser style. Contains a clarinet and a flute cadenza, as well as a solo passage for the percussion section. The writing has fine contrapuntal lines and should hold the interest of any good Class C group. Playing time, 5¾ minutes.

WIND ENSEMBLES

Romantic Mural, F. H. McKay. Barnhouse.

Written for brass sextet with the following instrumentation: 2 trumpets, horn, baritone, trombone and tuba. Here is music that is rich, rewarding, and worthy of any program. An excellent piece that is well scored and carefully arranged. It will require players of an average grade of difficulty. Grade III.

Two Promenades for Clarinet Quartet, F. H. McKay. Barnhouse.

Another excellent contribution to the ensemble field. Scored for either four B-flat clarinets or 2 B-flat and one alto and one bass clarinet. The music requires some reading ability in sharps, but the technical demands are not severe in that all parts move in fairly close intervals.

METHOD

The Way to Music, Cornet-Trumpet, E. Thayer Gaston. McKinley. $1.00.

A thorough and well constructed instruction book especially designed for young students. Technical material is printed on the left side of each double page, and melodic material on the right side. This provides adequate material for any approach the teacher may desire to use. All elementary problems are presented in a most logical and effective manner.

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MILLS MUSIC

"Introduction and Allegro for Cello and Piano," a new work by Dai-Keong Lee, received its premiere performance by Ardith Walker, cellist, at the Mannes School of Music in New York on January 27th. Miss Walker played for a second time at the National Gallery of Art in Washington on February 23rd. Miss Glory Fisher was the piano accompanist.

"Joyous Interlude" for symphonic band, written by Dai-Keong Lee, has just been published by Mills Music, Inc., and was performed recently at the University of Michigan, under Richard Franko Goldman's direction.

"Jingles All The Way," based on eight commercial radio jingles, a symphonic suite, will be featured in the forthcoming Boston Pops Orchestra's season, under the baton of Arthur Fiedler. "Jingles" is the work of Canadian composer Howard Cable.

Winning High School Compositions Published

Scholastic Magazines announce publication of a 28-page book entitled "New Music by High School Composers." It reproduces in facsimile five compositions which won top honors in the 1946 Scholastic Creative Music Awards. Included are two piano solos, a four-part song, string quartet and composition for cello and piano.

Copies may be obtained direct from Scholastic Awards, 220 East 42nd Street, New York 17, N. Y., at $1 per copy. Rules booklets for the 1947 Scholastic Creative Music Awards can be obtained free of charge from the same source.

Bernard Fitzgerald

Bernard Fitzgerald conducted a three day instrumental clinic in the Dallas, Texas, schools January 9-11. Saturday was devoted to an all-city junior and senior high school band.

There are over two hundred record labels available in retail stores in the United States aside from those of the "big three"—RCA-Victor, Columbia and Decca.

TRI-STATE FESTIVAL

Participants from the states of Oklahoma, Texas, New Mexico, Kansas, Arkansas, Missouri, Louisiana and Colorado will observe the fifteenth anniversary of the Tri-State Band Festival at Enid, Oklahoma, April 17-19. The enrollment is expected to reach 5,000. Adjudicators and guest conductors are to be Frank Simon, A. A. Harding, Karl King, Ferde Grofe, Orien Dalley, Noble Cain, Earl D. Irons, D. O. Wiley, Russell Wiley, and Col. Harold Bachman. Bill Skelton, University of Illinois bassoonist will be guest soloist, and Bill Sears, national champion of the University of Kansas, will be guest twirler. Milburn E. Carey is the manager of the festival.

OSHKOSH FESTIVAL

Thirty-seven Wisconsin high school bands will participate in a festival at Oshkosh February 10. Dr. Frank Simon will be guest conductor of the concert band of 225 members. The time during the day will be spent in rehearsals and panel discussions, including a string instrument session led by Peter Stoffel of Milwaukee. H. W. Arentsen, local manager, has been commended for undertaking the project. The program follows:

"Thunderer" ..... Sousa
Overture "Militaire" ..... Skornicka
"L'Arlesienne Suite," No. 1 ..... Bizet
"The Cavaliers" ..... Johnson
"On The Mall" ..... Goldman
"On Wisconsin" ..... Purdy
"Little Rhapsody in Blue" ..... Gershwin
"Gremlin Ball" ..... Hill
Solos by Dr. Frank Simon.
"Stars and Stripes Forever" ..... Sousa

ESSAY ON MUSIC

By Bill (William) Jones, Jr.

Music is a very interesting and useful thing and everybody should be encouraged to study it if they want to be a social success. You can whistle or sing without it but if you want to play in the band you have to have a book and read the notes. Music is also found in church song books but most people just sing the words.

Music consists of notes, measures, sharps, flats, accidents and ritards. If it sounds queer it is minor but if it sounds terrible you forgot the f sharp or else need to tune up.

Expression is when you play louder or softer according to which way the jiggers point. Some music has the expression left out and you have to make it up yourself. This is called self-expression which is the birth right of every child.

Persons who write music are called composers and are in two classes, the living and dead ones. The best music is written by the dead ones. You can't tell which is best by the way it sounds, at least I can't.

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BOOKS
You Should Look Into

By Viola Wahler

"Theme and Variations" (The autobiography of a conductor), Bruno Walter. Knopf, $5.00.

This is refreshing reading about a man so great, and yet so naive. Like all biographies, Mr. Walter begins "at the beginning" with his youth, which seems to have been that of an average boy in a middle class home. In that boyhood he lived an average life reading the same books many of his readers loved—Anderson's "Fairy Tales," Cooper's "Leatherstocking" and "The Adventures of Robinson Crusoe." Music early became the mistress of his soul though early schooling leaves no recollection of remarkable incidents. Lessons at the Stern Conservatory introduced him to the great work of Schubert, Schumann, Bach and the other masters while still very young.

Mr. Walter's life has bridged many interesting years in music. In his youth Brahms was alive; Joachim still played though he was aged and his tone no longer reliable, "but his simplicity, greatness and ultimate maturity made a deep, ineradicable impression on me."

A performance of Moscheles' Eb Major Concerto with the Berlin Philharmonic furnished proof of his ability as a pianist. Soon afterward he had the opportunity to see and hear Hans Von Bulow conduct, which turned Walter from plans to be a pianist to that of becoming a conductor. The sequel was hearing Tristan and Isolde. This brought about a great change—turning him from the anti-Wagner group to taking the Master's part, though he did not know him. Wagner became his god, and he wanted "to become his prophet." Walter's association with Mahler had a definite influence on him—"it was splendid to have daily before one's eyes the example of a man who demanded the utmost of himself and others," a fact which surely played a great part in Walter's life as an interpreter of masterpieces.

Walter takes you down the path of his life, from his early beginnings as a conductor to his rise among the greatest. Throughout you're impressed with the naivete and simplicity which so often marks the great. Simply he says "I was able to score the operatic success I had longed for."

Life for him included friendship with men and women whose great works he performed at Salzburg, La Scala and Berlin. The Nazi regime brought him permanently to our country. "As a modest apostle of music and its great works" he says "when I think of America's musical culture and its future prospects, that choir, (Westminster), together with the accomplishments of this country's magnificent orchestras inspires me with a sense of confidence."

"Haydn, A Creative Life in Music," Geiringer. W. W. Norton, $5.00.

Papa Haydn, for some unknown reason has been left entirely untouched by biographers for forty years. It is gratifying that the eminent authority Dr. Karl Geiringer has finally given us this book filled with fresh, new facts.

Early in his life Haydn showed his musical talent, and first because of his beautiful singing voice and later through determination to be a real composer he entered into a life of music. Most of his education was self taught beginning with his self-mastery of Fux's "Gradus ad Parnassum." We follow Haydn from Rohrau to Hainburg, to Vienna, from home to the Franck's, to Reutter's, from Count Marzin's household to that of Count Eszterhaza (he served four of them), from modest beginnings through poverty to a man of means at his death.

In 1790 Prince Nicholas Eszterhaza's death brought sudden changes in Haydn's life. "England with its large and well-trained orchestras" beckoned, and Haydn feeling "keenly that instrumental music was his particular langauge" followed, and appropriately enough started his life in London on a New Year's Day. London and England were good to him including a "Doctor zu Oxford" which he used with great satisfaction in signing his letters.

Beside this vitally interesting story of Haydn's life filled with new information, Dr. Geiringer includes a discussion of Haydn's works, not only his great masterpieces, but a careful discussion of all the works of this master who produced 104 symphonies and hundreds of other pieces. "Haydn's trios for two violins and violoncello which are apparently based on the baroque form of the trio sonata belong to the composer's earliest attempts in the field of chamber music". . .

"We do not know the exact number of Haydn's string quartets"—"In Haydn's concerto for the French Horn of 1762 the difficult technical problem of writing a Concerto for a brass instrument that was not yet equipped with valves seems to have inspired the master" . . . "The subject matter of the symphonies is at first merry and carefree". . . "Like most other types of Haydn's instrumental music, the symphonies show a decrease in quantity and an increase in quality" . . . "Perhaps the most unorthodox of these symphonies is also the most important. This is the famous "Farwell Symphony". . .

This is a good book, filled with interesting tales, and fine details. "Haydn's works occupy a definite position in our musical life, a position that could not be filled by anyone or anything else."

It seems that players of the stringed instruments have been having the same problems for the past three hundred years. In 1652 John Playford, writing in "Musicks Recreation on the Viol" wrote, "I will show you how to rectefie two very grand faults, generally committed in viol-play by most scholars and some masters also. The one fault is in the right hand, the other in the left."

—Ralph Rush

The excellent but rather expensive flexible vinylite records will give good results in wear and reproduction only when a lightweight phonograph pick-up (1½ oz. or less) is used.

PRIVATE TEACHERS

The private teacher is the director's best friend. Why not urge the teachers in your community to subscribe to The INSTRUMENTALIST? Better still, make each of your private teachers a present of a subscription. Keep them interested, informed and progressive.

CONCENTRATION AT INTERLOCHEN

Statement of the Ownership, Management, Circulation, Etc., Required by the Act of Congress of August 24, 1912 and March 3, 1933, of

THE INSTRUMENTALIST
Published bi-monthly (September 5 to May 5)
at 455 Phillips St., Glen Ellyn, Ill.
For March, 1947.

State of Illinois, County of DuPage,—ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Raymond Carr, who, having been duly sworn according to law, deposes and says that he is the Editor of the INSTRUMENTALIST, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management of the aforesaid publication for the date shown in the above caption, required by the Act of August 24 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher Traugott Rohner, 2430 Lawndale Ave., Evanston, Ill.; Editor, Raymond Carr, 455 Phillips St., Glen Ellyn, Ill.
2. That the owner is: (If the publication is owned by a corporation, its name and address must be stated and immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member must be given.)
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3. That the known bondholders, mortgages, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are:
None.
4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.
5. That the average number of copies of each issue of this publication sold or distributed through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is (This information is required from daily publications only.)

RAYMOND CARR, Editor.

Sworn to and subscribed before me this 13th day of January, 1947.
EDITH LUNDBERG, Notary Public
(My commission expires June 23, 1947)

MENC DIVISION MEETINGS 1947

•

March 12-15 . . . . . Southwestern
Tulsa, Oklahoma—Mayo Hotel
March 19-22 . . . . . Northwest
Seattle, Washington—Olympic Hotel
March 30-April 2 . . . . . California-Western
Salt Lake City, Utah—Hotel Utah
April 9-12 . . . . . North Central
Indianapolis, Indiana—Claypool and Lincoln Hotels
April 17-19 . . . . . Southern
Birmingham, Alabama—Tutweiler Hotel
April 24-27 . . . . . Eastern
Scranton, Pennsylvania—Hotel Casey

WANTED

The INSTRUMENTALIST Magazine invites its readers to contribute news items of interest. Preference is given to short accounts which are typed ready for the printer. Writers are advised to use 8½x11 paper, double spaced, triple spaced between paragraphs, ample margins, one side of paper only. Please send accounts, as far in advance as possible of state and large area festivals, including principal features, officers and guest conductors. We solicit unusual pictures, especially those showing concert or pedagogical practices which are new and helpful to others. See "Shoot 'em," September issue.

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Copy for insertion in this column in May issue must reach us by April 1.

SOUR NOTES

Publishers that don't include enough 2nd and 3rd parts.

Public school music teachers that concentrate on two or three numbers for the full year's program and gripe when an organization well trained in the fundamentals of music rates ahead of them in contest.

Private teachers that teach nothing but boogie-woogie and get $2.00 per lesson for it.

Why didn't my Class D Concert band get a First Division rating? The reason—The Director was looking for another job every week instead of working with the band he was paid to teach.

Football Coaches—Basketball coaches know the rule book governing the activity they coach—How many directors entering contest know the rules and regulations governing the music contest??? Let's read up.

Would it be possible for the State music association to arrange for as long a meeting for the music supervisors of the state as the State Athletic association arranges for the coaches when the State Teachers convention is held?? —From the "Gripe Book," or "What I Hear Others Say," by Roy Schwab in the *Iowa Bandmaster*.

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Loree Oboe, conservatory system, Wm. S. Haynes sterling silver flute, and piccolo, Conn tenor saxophone, Martin baritone saxophone, violin outfits $22.50 up, new violin outfits $27.50, Kay Bass, like new $175.00 with bag, Gibson cello, blonde, $100. Kay cello $75.00. Hundreds of bargain instruments available for immediate delivery. Write for latest catalog and bargain list. MEYER'S MUSICAL EXCHANGE CO., 454 Michigan Avenue, Dept. C, Detroit 26, Michigan.

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FOR SALE—51 Cadet Style uniforms in navy blue and gold, including three white of same style. C. K. Geary, 301 Mattison Ave., Ambler, Pa.

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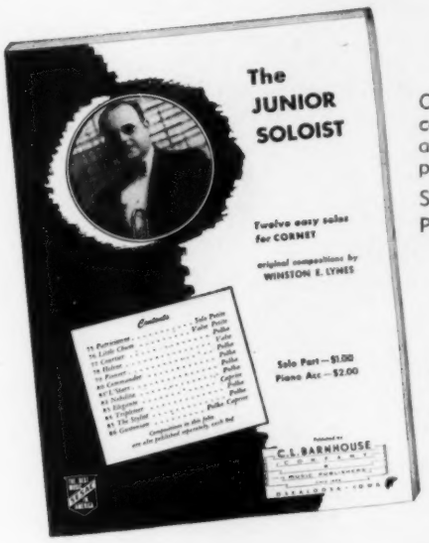

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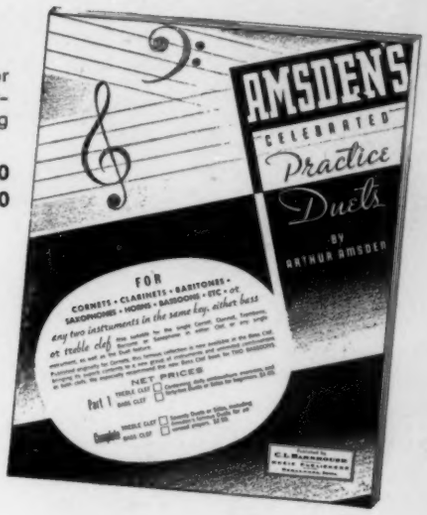

PROGRAM SUGGESTIONS FOR 1947

accurately graded for your convenience

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		Full	Sym.
CAVALCADE, III	Holmes	3.00	4.00
CRUSADERS OF LIBERTY, III	Holmes	3.00	4.00
DAPHNIS, III	Holmes	5.00	6.50
FELICITAS, IV, (NEW)	Muller	5.00	6.50
FESTIVAL OVERTURE in F, V	Guentzel	5.00	6.50
FOUNTAIN OF YOUTH, IV	King	4.50	6.00
HARLEQUIN JOURNEY, IV, (NEW)	Huffman	3.00	4.00
LUDOVIC, VI	Herold	5.50	7.00
MELODY A LA KING, IV	King	4.00	5.50
RIENZI, VI	Wagner	6.00	7.50
TROJAN PRINCE, IV	Holmes	4.00	5.50
WANDERERS CALL, V	Guentzel	5.00	6.50

TWELVE FAMOUS MARCHES

AMERICAN RANGER, III	Richards	1.00	2.00
BARNUM & BAILEY'S FAVORITE, IV	King	1.00	2.00
COLOSSUS OF COLUMBIA, IV	Alexander	1.00	2.00
E PLURIBUS UNUM, III	Jewell	1.00	2.00
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